

ART 11

Module 5



Art Media Affect the
Creation of Artifacts





Digitized by the Internet Archive
in 2016 with funding from
University of Alberta Libraries

<https://archive.org/details/art1105albe>

DEC 12 1991

Art 11

Module 5

ART MEDIA AFFECT THE CREATION OF ARTIFACTS



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Robert Indiana, *Numbers*, 1968.

Ten Serigraphs.

Art 11

Student Module

Module 5

Art Media Affect the Creation of Artifacts

Alberta Distance Learning Centre

ISBN No. 0-7741-0325-6

ALL RIGHTS RESERVED

Copyright © 1991, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form including photocopying (unless otherwise indicated) without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.

CONTENTS

ART 11 MODULE 5

Overview	1
Section 1: Techniques	
Activity 1: Painting Media	5
Activity 2: Printmaking Techniques	7
Activity 3: Printmaking Processes	22
Activity 4: Photography	24
Follow-Up Activities	27
Extra Help	27
Enrichment	29
Conclusion	33
Section 2: Colour	
Activity 1: Hue, Intensity, Value	36
Activity 2: Harmonies: The Colour Wheel	45
Activity 3: Triadic Harmonies	48
Activity 4: Analogous Harmonies	51
Activity 5: Complementary Harmony	52
Activity 6: Temperature and Symbolism	54
Activity 7: Colour Use	56
Follow-Up Activities	59
Extra Help	59
Enrichment	61
Conclusion	62
Section 3: Design	
Activity 1: Line in Natural and Designed Forms	65
Activity 2: Colour and Shape in Designed Objects	69
Follow-Up Activities	73
Extra Help	73
Enrichment	73
Conclusion	74

Section 4:	
Composition	
Activity 1: Traditional Composition Systems	77
Activity 2: Balance	81
Activity 3: Centre of Interest	84
Activity 4: Movement	86
Follow-Up Activities	87
Extra Help	87
Enrichment	89
Conclusion	90
Module Summary	90
Appendix	91

OVERVIEW

Every profession has its special tools, knowledge, and ways of working. Doctors learn special techniques and methods, teachers have to learn how to teach. You have to learn the ways of working and the ways to use the tools of any trade. Artists also need to learn special techniques; they need to study the ways to make their art powerful and exciting. The special knowledge that an artist has is the knowledge of a technique and the knowledge of colour, design, and composition. By knowing something about the special techniques and the special knowledge of artists, you will learn to understand and to enjoy looking at art.

In this module you will learn something about technique, colour, design, and composition. You will learn how to apply your knowledge to selected works of art.

Module 5

Art Media Affect the Creation of Artifacts



Module 5 is made of 4 interrelated sections.

Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete four section assignments and one final assignment. The assignment breakdown is as follows:

Section 1	25%
Section 2	25%
Section 3	25%
Section 4	25%
Total	100%

SECTION 1

TECHNIQUES

You have been looking at reproductions of many artworks during the course of this program. Have you ever wondered how these paintings, prints, and sculptures were made?

Every work of art gives evidence of the special techniques that show the skill of the artists. Painting, printmaking, sculpture, crafts, and photography are some of the techniques used to create art. Each technique is a different process of making an image.

In this section, you will consider some of the techniques used by artists and will begin to understand some of the processes involved in using these techniques.

After completing this section you should be able to

- identify some of the techniques of making art
- understand some of the different processes used in these techniques
- classify these processes into categories

Whenever you look at art reproductions in books, below the work you read words like "cast bronze", "oil paints", "tempera", "lithography", "intaglio." These refer to some of the media and the processes used by artists to create art.

Today artists are discovering and using new technology – materials and techniques – to make art. Artists are always searching for new techniques and media to express their ideas in images.

Painters might use

tempera oil watercolour fresco gouache

Printmakers might work in

etching (intaglio) woodblock serigraph (silkscreen)
engraving lithography

Sculptors might use

carving modelling assembling casting

Photographers learn

photojournalism multiple images
photomontage holograms

Activity 1: Painting Media

Some of the techniques of making art are identified.

Since its introduction in the 1400s, oil painting has been a popular form of expression among artists. The oil painting technique was perfected by the Renaissance painters. A vegetable oil, like linseed oil, was mixed with dry pigment. Oil paint is still made that way but now comes in a semi-soft state in tubes. Oil paints may be thinned with a variety of oil mediums such as linseed oil or with turpentine. When dry, oil paintings are varnished to preserve the paint and to keep the colour fresh.

Initially painters used oil paint on wooden panel boards which had been prepared with a **gesso** ground. Gesso is a mixture of plaster of paris and glue. Later Italian painters introduced the practice of painting on canvas, which again had to be gessoed.

Because oil paints stay wet for long periods of time, they are ideal for a style and a subject that demand the careful blending of tone and colour.

The following paintings were all done with oil paint.

Turn to picture 85, Jan van Eyck, *Madonna of Canon George van der Paele with Sts. Donation and George*, in your Art 11 Booklet of Reproductions.

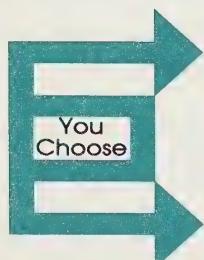


If you have access to the laserdisc *Sightlines*, find and view frame 3070.

OR



Turn to picture 86, Vincent van Gogh, *Sunflowers*, in your Art 11 Booklet of Reproductions.



If you have access to the laserdisc *Sightlines*, find and view frame 15294.

OR



Turn to picture 87, Christopher Pratt, *Institution*, in your Art 11 Booklet of Reproductions.

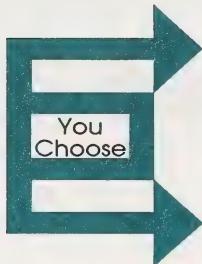
By 1940, painters were experimenting with a new synthetic painting medium known as polymer paints. "Acrylics" is the popular name.

Painters found that acrylics had certain advantages over oils. They could be mixed with water instead of oil. They dry quickly (in a matter of minutes) and once dry they remained sealed. You can, therefore, paint layer upon layer without fear of disturbing the underneath paint.

Acrylics were particularly useful to the painters who focussed on colour in their work. Their compositions were often very geometrical, characterized by hard-edged shapes.

Two Canadian artists whose paintings represent examples of this style are Yves Gaucher and William Perehudoff.

Turn to picture 89, Yves Gaucher, *Blue, Red, Ochre, Yellow, Green, Orange*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 14351.

OR



Turn to picture 88, William Perehudoff *Prairie #4*, in your *Art 11 Booklet of Reproductions*.

1. If you were a Renaissance painter, which of the following materials would you require? Check the appropriate square(s).

gesso
wood panel
acrylic paint
turpentine

2. Look carefully at Canadian artist Mary Pratt's painting, *Split Grilse*, by turning to picture 90 in your *Art 11 Booklet of Reproduction*.

Do you think this painting was done with oil or acrylic paint? Give your reasons.

Check your answer(s) by turning to the Appendix, Section 1: Activity 1.

Activity 2: Printmaking Techniques

Develop an understanding of some of the processes in printmaking techniques.

Did you ever press your inked finger on a piece of paper? Did you ever put a five cent piece under a paper and rub the paper with a pencil? If you did, you were making simple prints. Printmaking is a way of making images by stamping, by pressing a paper against a carved raised surface or an incised metal plate, or by pushing paint through a stencil.

Prints are different from commercial reproductions. If you buy a postcard of an artwork, you are buying a reproduction. Reproductions are not very valuable. Prints are. Prints have special characteristics.

A print usually has a number written like a fraction below the image: 10/50. The bottom number means that 50 images were made before the block, plate, or stencil was destroyed. The top number, 10, means that the image is number ten in the series. Look for these numbers and for the artist's signature before you buy a print.

1. What do you think is the chief difference between a print and a reproduction that makes the print more valuable?

2. What questions would you ask if you wanted to buy a print?

Check your answer(s) by turning to the Appendix, Section 1: Activity 2.

Relief Printing is a process requiring a three-dimensional raised surface of a carved plate to be rolled with ink and printed. Woodcuts and lino-cuts are common forms of relief printing.

Woodcut



Illustration 77.

Woodcuts require medium to hard wood with a smooth level surface. Standard woodcutting tools, consisting of a U-gouge, V-gouge, and various straight knives are used to carve the surface of the block.



Illustration 78.

The special relief ink is prepared with a palette knife. This warms and works up the stiff ink.



Illustration 79.

A hard, medium, or soft rubber roller is used to roll out an even ink palette.



Illustration 80.

Ink is rolled over the surface of the carved wood, until all raised areas are covered. The uncarved areas become black with ink and the carved areas remain white. For printing, a good quality relief paper is soaked in water to loosen its fibres. This makes the paper more receptive to the ink and produces a rich coloured image. More traditional woodcut papers such as oriental rice paper are not soaked.



Illustration 81.

The soaked paper is carefully blotted dry and placed gently on the woodblock, which is waiting on the press bed. In most print shops a hydraulic press is used to produce the reverse images.

Intaglio Printing differs from relief printing in that the carved or etched areas of the wood or metal plate are filled with etching ink and then printed.

Copper Etching

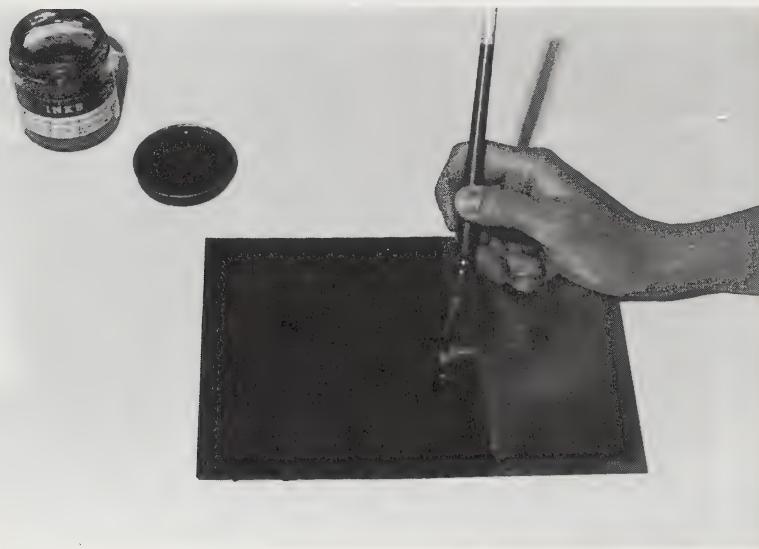


Illustration 82.

A copper plate is prepared by sanding with a 400 and/or 600 grade sandpaper. The edges are bevelled with a file for ease and safe printing. Acetic acid (vinegar) is used to degrease the plate, followed by the application of a thin layer of asphaltum. This black tar-like liquid protects the undrawn areas of the plate during etching.

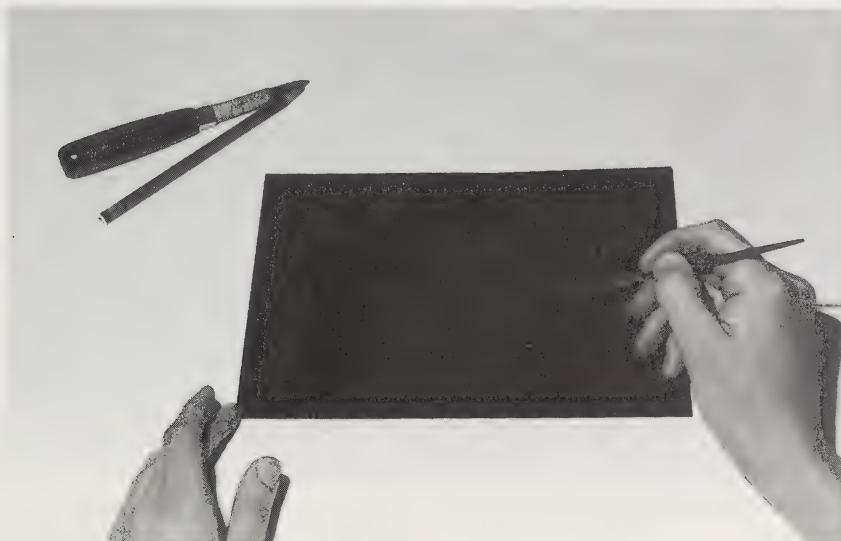


Illustration 83.

An etching needle and various tools are used to expose the plate's surface with marks (see illustration 83). The plate is submerged into a tray of ferric chloride which reacts with and breaks down the copper. After etching, the asphaltum is removed with mineral spirits. The various etched marks can be seen and felt. The etching ink is prepared and warmed on a small palette.



Illustration 84.

The artist uses a stiff paper or card to spread ink across the plate and work it into all of the grooves.



Illustration 85.

The plate is wiped carefully with tarlatan to clean excess ink off the flat unetched areas.

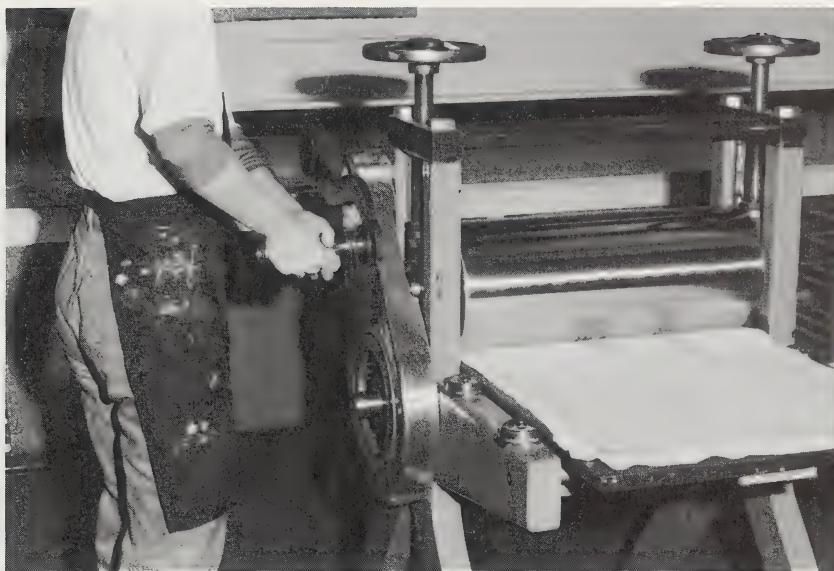


Illustration 86.

The copperplate is placed face-up on the intaglio press bed with the blotted paper face down. Two blankets are layered on top of the paper; their purpose is to push the paper down into the inked grooves during printing.

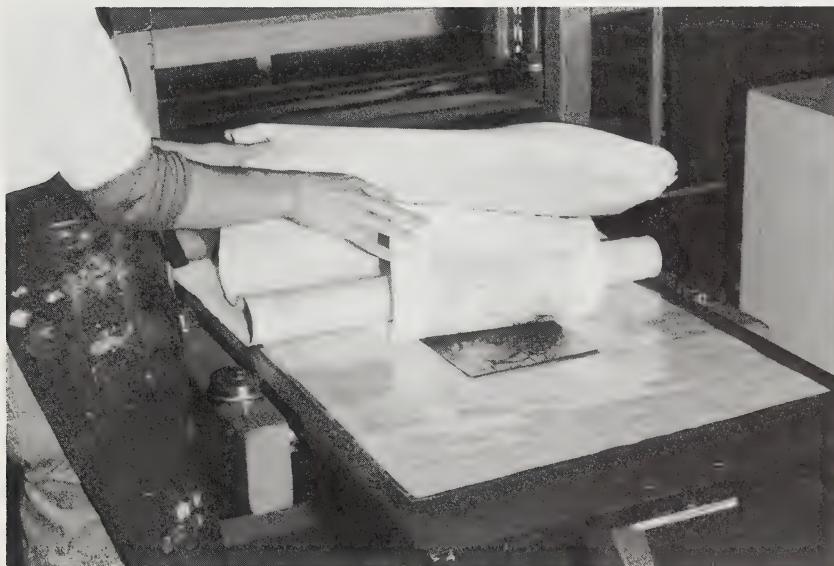


Illustration 87.

The paper is carefully lifted off after one pass of the press and a reverse image is produced.

Lithography is a process which involves a chemical reaction between quarried limestone, marble, or treated aluminum plate and various types of acid. The chemical reaction etches the artist's image into the surface.

Stone Lithography



Illustration 88.

The lithographer's first task is to prepare the stone by graining its surface with successive grades of carborundum and water. These various sized grits are worked with an instrument called a levigator to sand the surface of the stone. The constant circular motions erase images and level the surface. Once the graining is complete the dry smooth surface can be drawn on.



Illustration 89.

Drawing materials include greasy lithographic pencils and liquid touche. After the artist's image is finished the stone is ready to be etched. The stone is protected with a thin coating of rosin (a brownish powder) and then talced with a white powder.



Illustration 90.

A solution of gum arabic mixed with nitric acid is carefully painted on the stone. The number of drops of acid per ounce of gum control the strength of the etch. It takes two minutes for the solution to react with stone, and a ball of cheesecloth is used to buff dry the stone as fast as possible.



Illustration 91.

The image area is washed out with mineral spirits and a thin layer of asphaltum is rubbed over the stone. A wet sponge is used to wash off the gum. This prepares the stone for accepting the ink.



Illustration 92.

A leather roller is charged with ink from a glass palette and rolled onto the mildly wet stone. The roller is charged after several passes from every side of the stone. This is repeated until the stone is fully charged with ink. The stone has to be wet for the ink to adhere to the etched image. This detailed procedure is repeated every time you etch. A smooth grade of dry or briefly soaked printing paper is used.



Illustration 93.

The paper is placed face down on the stone and a protective sheet is put between the stone and the greased tympan.

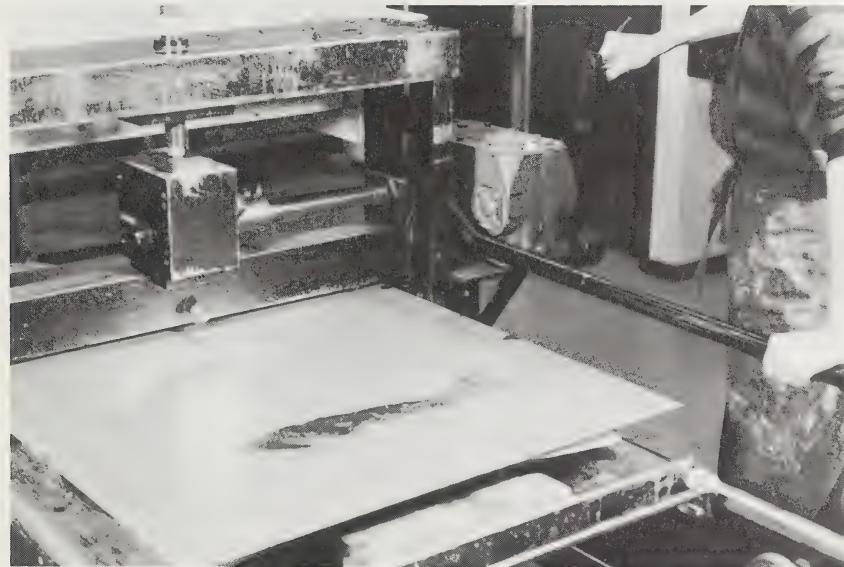


Illustration 94.

The lithographic press prints under a tremendous amount of adjustable pressure and produces a reverse image.

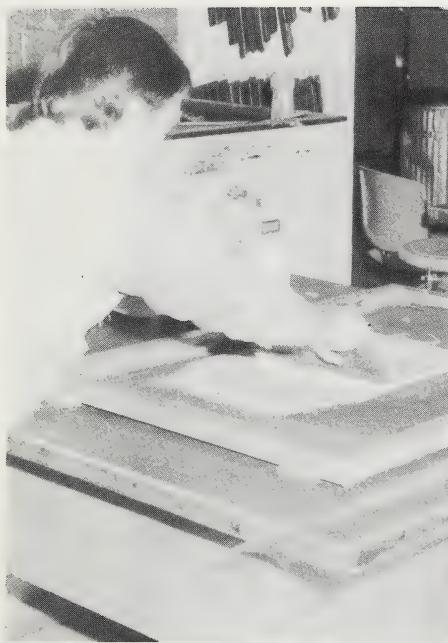
Silk Screening or Serigraphy is a form of stencil printing. Special screen ink is mixed with a transparent base and forced through a silk or nylon mesh that is tightly stretched across a wooden or steel frame. There are different types of screen density ranging from standard x weight to xx heavy weight.

Silkscreen



Illustration 95.

Screen filler or paper stencils block out the screen where the artist does not want ink to pass through. Water-based ink is applied to the back of the screen.



A squeegee forces the ink through the screen around the areas not blocked with filler or paper.

Illustration 96.

The image is printed onto a dry paper registered below the screen. The print should dry flat and the screen be thoroughly washed before adding another colour to the image.



Illustration 97.

Carefully study the following:



Illustration 98. Robert Indiana, *Numbers*, 1968.



Illustration 99. James Abbot McNeill Whistler, *Black Lion Wharf*, 1859. See also Sightlines 8959.



Illustration 100. Edvard Munch, *Knelende Pike*, or Kneeling Girl, 1899. Reproduction permission 21/90. Oslo Kommunes Kunstmuseum.

3. Which method of printmaking do you think was used for each of the preceding illustrations?

Check your answer(s) by turning to the Appendix, Section 1: Activity 2.

Activity 3: Printmaking Processes

Practise the process used in printmaking.

1. The following exercise will introduce you to some of the principals involved in printmaking.
 - a. On a piece of styrofoam, glue down a coin (penny, nickel, dime, or quarter).
 - b. On the same styrofoam surface, dig in some lines. Use a variety of tools – needle, pencil, end of a paintbrush.
 - c. Place a piece of white paper over the top of the styrofoam and rub over the entire surface with a pencil to achieve a dense even coat of pencil. Go right over the coin and the dug-out lines.
 - d. After you have finished, examine the results. What do you see?

2. Imagine that you are to teach a friend how to silk-screen a sample design onto a white T-shirt.

- List all the materials you would need.

- Explain, in your own words, in a step-by-step fashion, how to silk-screen the design on the T-shirt.

Check your answer(s) by turning to the Appendix, Section 1: Activity 3.

Activity 4: Photography

Photography is an art form.

Louis Daguerre developed the first photographic print in 1839, more than a century ago. Now everyone takes pictures. Did you know that a photograph is an art form?

Do either Part A or Part B

Part A

View the following videotapes, *Photographic Vision – Seeing With the Camera* and *Artistic Expression*. These two videotapes give you a fuller appreciation of photography and its place in art.

In addition, if you have access to the laserdisc, *Sightlines*, see *Ways of Seeing*, Side 2 which deals with printing and the use of the camera.

Part B

Review what you learned in Modules 1 to 4 about visual communication, and read carefully the following paragraph.

Producing Art with a Camera

A picture is a way of communicating. Making photographs can be a way of recording what you see. Making photographs can also be a way of making art. When you take a picture of an old barn, a new car, or your dog, you are trying to record something as you see it. When you use photography as art you are trying to make an image that is unusual, that interprets something of what you see; an image that is a strong design. Review what you learned in Modules 1 to 4 about visual communication. Then you can take photographs or look at photographs to notice textures, balance of dark and light, symmetry and asymmetry, line directions, and unusual points of view. When you take a photo, can you pick out the important design features of your subject? Focus on unusual shadow shapes or interesting textures or a close-up of some exciting detail. Take your pictures from different points of view. By learning to take pictures and to look at pictures as designed images you will begin to appreciate photography as an art form.

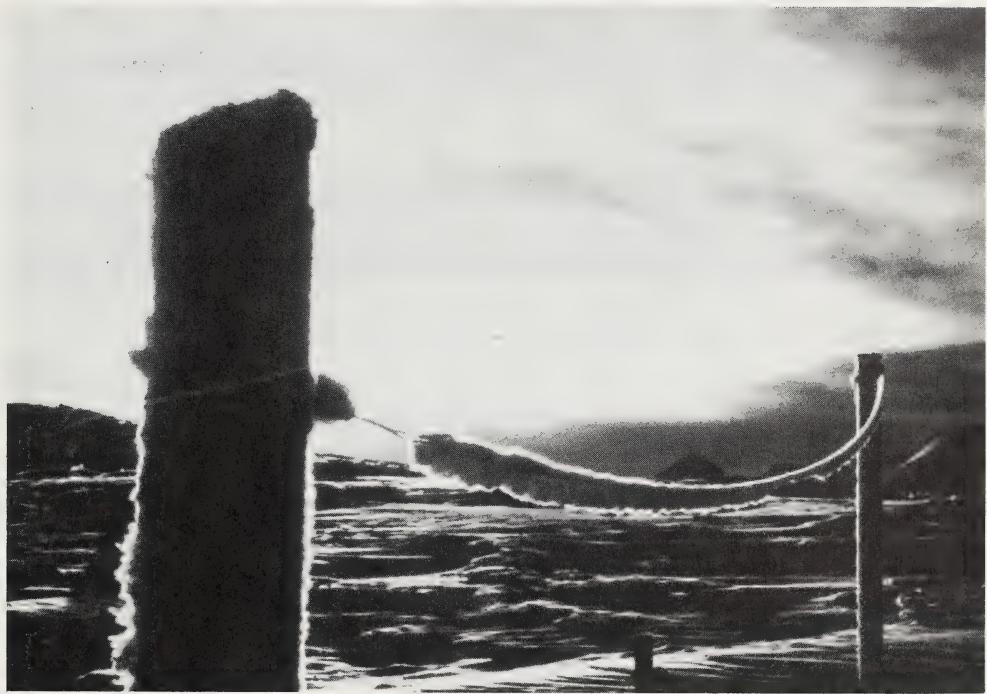


Illustration 101. Frost on Fence Post.

1. After completing Part A or Part B, write a paragraph comparing the process of "seeing with a camera" to making a relief, or intaglio, or silk-screen print. Try to explain how a photograph can show artistic expression.

Just for Fun

If you have a camera, apply what you have learned and take a picture that you feel shows “artistic expression.” Paste an earlier picture you took beside your “artistic” picture.

Check your answer(s) by turning to the Appendix, Section 1: Activity 4.



If you have access to the laserdisc *Sightlines*, find and view frame 10680.

OR



Turn to picture 91, Julia Margaret Cameron, *Sir John F. W. Herschel*, in your *Art 11 Booklet of Reproduction*.



If you have access to the laserdisc *Sightlines*, find and view frame 10739.

OR



Turn to picture 92, Edward Steichen, *J. Pierpont Morgan*, in your *Art 11 Booklet of Reproductions*.

2. Look carefully at the Julia Margaret Cameron portrait of Sir John F. W. Herschel taken in 1867 and at the Edward Steichen portrait of J. Pierpont Morgan taken in 1903.

Use the chart that follows to compare and contrast the two images. What differences do you notice?

	THE CAMERON PHOTO	THE STEICHEN PHOTO
Clarity of image		
Absence of blemishes		
Contrast of light and dark		
Atmosphere		

Check your answer(s) by turning to the Appendix, Section 1: Activity 4.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts, it is recommended that you do the Enrichment.

Extra Help

The four images which follow were all made with different materials and used different techniques. Look carefully at each image then complete the chart following the images.



If you have access to the laserdisc *Sightlines*, find and view frame 17002.

OR



Turn to page 93, Carole Bondaroff, *A Country Suite – British Columbia*, in your *Art 11 Booklet of Reproductions*.

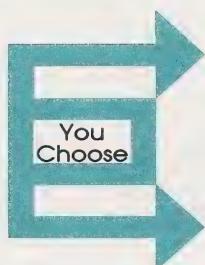


If you have access to the laserdisc *Sightlines*, find and view frame 14585.

OR



Turn to picture 94, Tom Thomson, *Burnt Country, Evening*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 13963.

OR



Turn to picture 95, Roy Kiyooka, *Barometer 1964*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 15539.

OR



Turn to picture 96, Stanford Blodgett, *Okotoks*, in your *Art 11 Booklet of Reproductions*.

IMAGE	TECHNIQUE/MATERIAL	CLUES: WHAT EVIDENCE DO YOU SEE TO SUPPORT YOUR CHOICE?

Check your answer(s) by turning to the Appendix, Section 1: Extra Help

Enrichment

You may wish to do one, two, or all of the following as an enrichment activity.

1. This question requires the viewing of the videotape *Blackwood* based on the work of David Blackwood. The videotape demonstrates the actual process used by a professional artist. David Blackwood is a Canadian printer who makes etchings of his native province, Newfoundland. After viewing the videotape answer the following questions:
 - a. What materials are required to produce an etching?

- b. What steps does Blackwood use to make an image? List as many as you noticed.

c. How would you recognize an etching? What techniques would you look for? What kind of lines?

d. Apply what you learned about style in Module 4 and write a short paragraph on David Blackwood's style.

2. Computer graphics programs provide a new technique for making images. If you have access to a colour monitor and a computer graphics program you could experiment with computer image-making. Following, in Illustration 102, are a few examples of "computer art" that will help you get started. See also *Sightlines: Side 2 Dancer Video* and *Salmon Video*; *Side 1 Computer Art*; *Your Art 11 Booklet of Reproductions*, pictures 98 and 99. If possible, as enrichment, see the laserdisc, *The Dream Machine*.

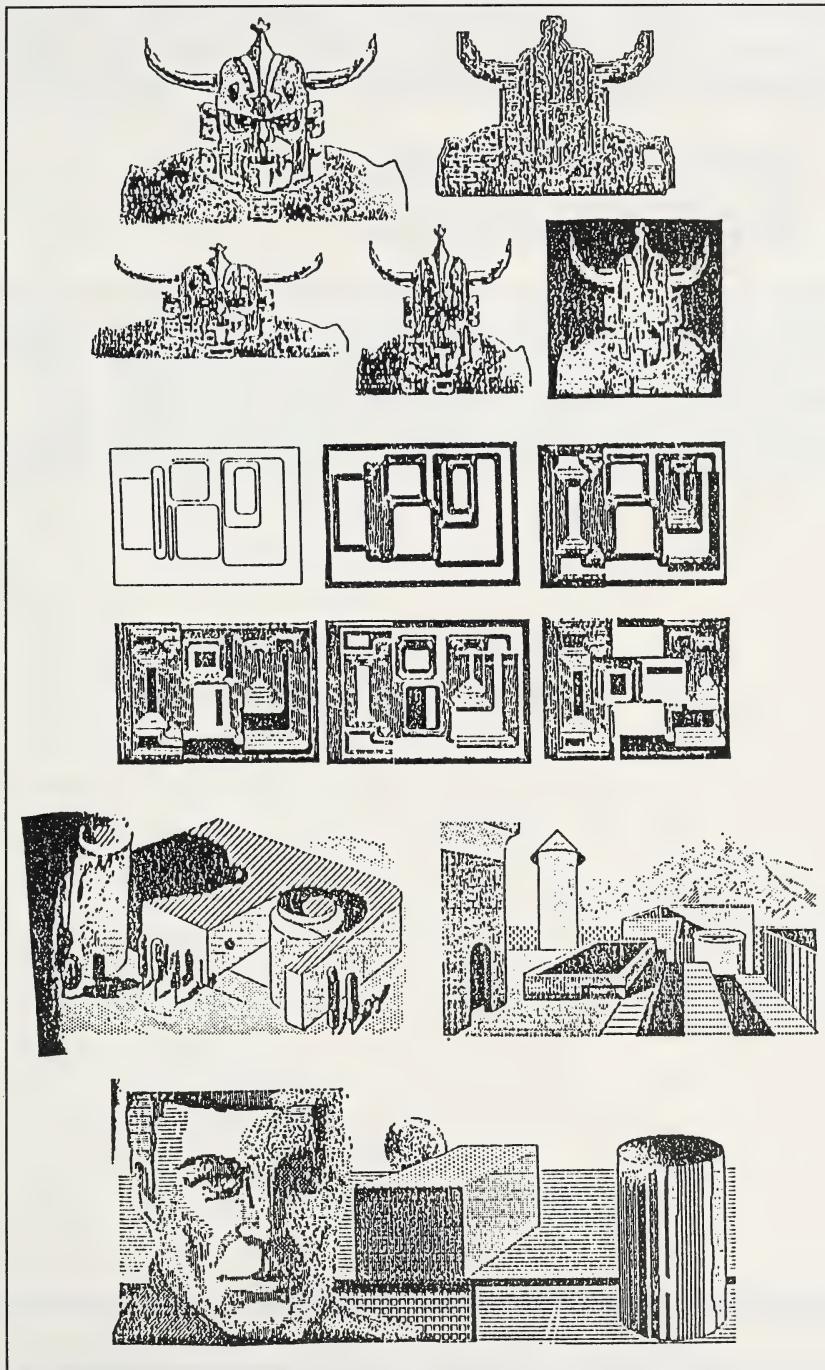


Illustration 102. Computer Graphics from Apple Macintosh Personal Computer.

3. Do you know someone in your school or in your community who enjoys making art? There might be a ceramic artist, a quilt maker, a painter, a sculptor, or a photographer. If you can find such a person, arrange an interview and ask the following questions. You may, of course, add some questions of your own.

- How long have you been making artworks?
- What is the most important thing you had to learn about your art/craft?
- What specific techniques did you have to learn?
- What do you enjoy most about your art/craft?

Write your response in interview format. Be sure to identify the person you interviewed.

Check your answer(s) by turning to the Appendix, Section 1: Enrichment.

Conclusion

Our perception and understanding of art is expanded as artists search for and use new materials and techniques to express their ideas in images

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 2

COLOUR

What are you wearing today? Is there a special colour you chose? How did you decide? Look in your closet. How many different colours do you see? Colour choices often express the way we feel.

Colour is a powerful element in art. Colour can set a mood, attract attention, sell a product, identify and decorate a place, symbolize an idea, and express a feeling or thought.

Knowing about colour – what it can do and how you can use it – will give you the pleasure and excitement of making thoughtful colour choices and will increase your ability to respond to works of art. Knowing something about colour will help you notice more and enjoy more.

After completing this section you will

- understand some of the basic properties of colour: hue, value, and intensity
- understand some basic colour harmonies: primary, analogous, complementary, and warm/cool
- analyse the colour harmonies in selected paintings
- understand the effects of colour plans in selected works of art

Colour is one of the most pleasing elements of art. Looking at colour is enjoyable. Artists use colour to express a mood, to capture attention, to depict reality, and to create excitement in artworks. Artists learn to make effective colour selections from the experience of carefully looking at nature and at art, as well as from dedicated formal, scientific study.

Artists learn to experience colour by observing and trying to duplicate the colours in nature: how colours are changed by light, by the seasons, by distance, and by atmosphere. Artists notice that colours look different in fog, in rain, in sunshine. The colours of spring are different from those of fall. Objects seen at twilight appear different when seen at dawn.

Colour selection in art is also based on knowledge of colour harmonies and contrasts. Artists study the scientific relationships and mixing of colours so that they can make their works more powerful.

Everyone uses colour – designers, architects, decorators, engineers, doctors, city planners, teachers, students. You make colour choices every day whenever you select something to wear, something to buy, or something to decorate. What you put into your closet, what you hang on the walls of your room, and even what you eat are all influenced by colour.

Colours attract, colours capture attention, colours communicate feelings and ideas. Learning about colour in art will make both living with colour and looking at art more exciting.

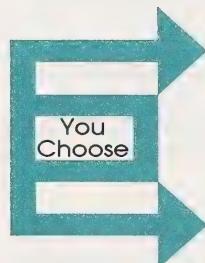
Activity 1: Hue, Intensity, Value

Artists need to develop an understanding of the basic properties of colour.

What is your favourite colour? Yellow? Green? Blue? Violet? Red? Orange? The names of colours are called **hues**. Red is a hue. So is blue. Green, yellow, orange, and violet are all hues. When you are asked to identify a colour, your answer will be a colour name like blue, or red, or green. Modified names like "frosty pink" or "avocado green" are not hues. Pink is a tint of red hue; avocado is a shade of green hue.

Colour names or hues come from the spectrum of a beam of light: red, orange, yellow, green, blue, indigo, and violet. (Hues are the simple names of colours.) These are the colours we see separated from each other in a rainbow. Artists use pigments rather than light, and except for indigo, they use the same spectrum names. The standard hues are: yellow, orange, red, violet, blue, and green. Learn to identify colours by their standard hue names. Black and white are not hues. Black is the absence of colour, while white is the reflection of light that contains all colours.

1. Look carefully at the following image and answer the following questions.



If you have access to the laserdisc *Sightlines*, find and view frame 9152.

OR



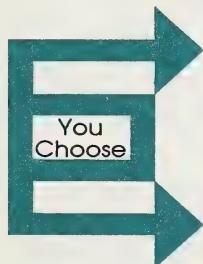
Turn to picture 100, André Derain, *Charing Cross Bridge*, in your *Art 11 Booklet of Reproductions*.

- a. List all the hues that you can identify. Remember to use the simple colour names.

b. List the hues in order of most frequent use.

c. What is the dominant hue in this painting?

2. Look carefully at the following image and answer the following questions.



If you have access to the laserdisc *Sightlines* find and view frame 11313.

OR



Turn to picture 101, Henri Matisse, *Goldfish and Sculpture*, in your *Art 11 Booklet of Reproductions*.

a. List all the hues that you can identify. Remember to use the simple colour names.

b. List the hues in order of frequency from most to least.

c. What hue is dominant?

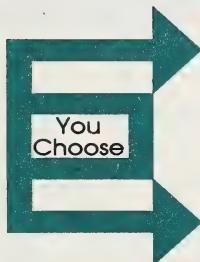
d. What hue is used as an accent?

3. André Derain and Henri Matisse, the artists whose painting you have just seen, belonged to a group of painters called **Fauves**. This nickname meant “Wild Beasts.” Why do you think the public gave them this nickname? Can you find out?

A hue, like red, can be strong and bright like the red of a bright Christmas candle, or the red of a holly berry. Red can also mean a colour like the red maple leaf in the Canadian flag. A red wine is red, but this red is not so bright. A green hue can be vivid like new grass or dull like an evergreen tree. A hue at its greatest strength is a colour at full **intensity**. You can think of intensity as the bluest blue, the reddest red, the greenest green, and so on. Intensity means the strength of the hue.

4. Look through a magazine that has coloured pictures and words. Select at least three hues and cut out three one-inch squares that will show the hues at full intensity. Trim the edges neatly and paste the examples in the space below.

6. Look carefully at the following paintings and answer the following questions. An example has been done to help you. For each painting, identify the hues and list any shapes that show a hue at full intensity.



If you have access to the laserdisc *Sightlines*, find and view frame 2764.

OR



Turn to picture 102, Vincent van Gogh, *The Artist's Room at Arles*, in your *Art 11 Booklet of Reproductions*.

HUES	SHAPES THAT SHOW A HUE AT FULL INTENSITY IN VAN GOGH'S <i>THE ARTIST'S ROOM AT ARLES</i>
Blue	
Yellow	
Green	
Red	The semi-circular shape of the blanket shows the red hue at full intensity.
Orange	



If you have access to the laserdisc *Sightlines*, find and view from 3586.

OR



Turn to picture 103, Pieter Brueghel, *Wedding Banquet*, in your *Art 11 Booklet of Reproductions*.

HUES	SHAPES THAT SHOW A HUE AT FULL INTENSITY IN BRUEGHEL'S <i>WEDDING BANQUET</i>
Blue	
Yellow	
Green	
Red	
Orange	



If you have access to the laserdisc *Sightlines*, find and view frame 11063.

OR



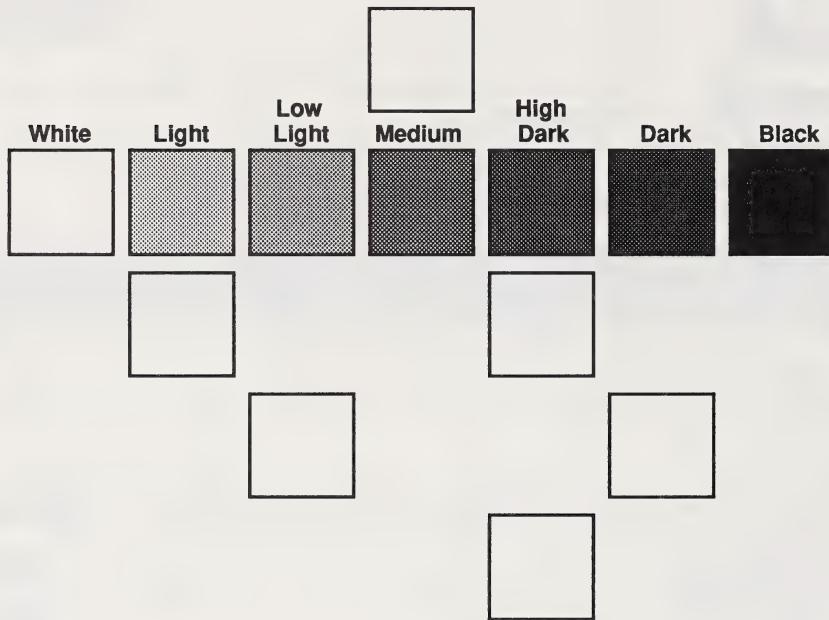
Turn to picture 12, Marc Chagall, *I and the Village*, in your *Art 11 Booklet of Reproductions*.

b.

HUES	SHAPES THAT SHOW A HUE AT FULL INTENSITY IN MARC CHAGALL'S <i>I AND THE VILLAGE</i>
Blue	
Yellow	
Green	
Red	
Orange	

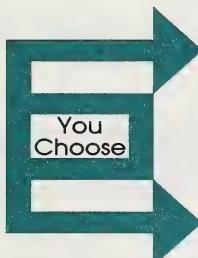
7. From the three examples you have studied, can you draw a conclusion about the use of hues at full intensity?

8. Study the **value scale** which follows. This scale uses seven steps between white and black. You can also use a five- or a nine-step scale. Around the scale are groups of blank squares. Use paint or cut-out colour squares of the following hues at full intensity: yellow, green, blue, violet, red, orange. Fit the colour squares into the blank squares so that they match the value scale.



9. You can also create value scales for each hue. Select two hues for your examples. Search through a magazine that has coloured pages. Cut as many one-inch squares as you can of each colour. If, for example, you have chosen blue as one of your colours, try to find pale blue, light blue, intense blue, navy blue, and so on. Arrange your colours in a horizontal scale with the lightest value of the hue at the left.

Artists use their knowledge of hue, intensity, and value to create contrast in their paintings. Study the images which follow.

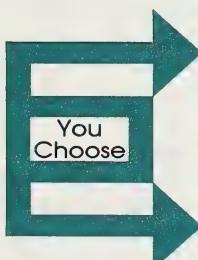


If you have access to the laserdisc *Sightlines*, find and view frame 11088.

OR



Turn to picture 104, Stuart Davis, *Owh! in San Pao*, in your *Art 11 Booklet of Reproductions*.

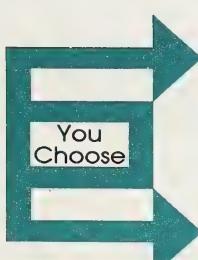


If you have access to the laserdisc *Sightlines*, find and view frame 13207.

OR



Turn to picture 105, Emily Carr, *Forest, British Columbia*, in your *Art 11 Booklet of Reproductions*.

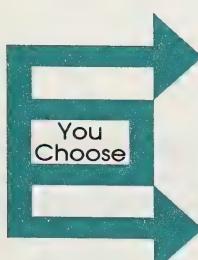


If you have access to the laserdisc *Sightlines*, find and view frame 13218.

OR



Turn to picture 108, Alfred J. Casson, *Anglican Church at Magnetawan*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2969.

OR



Turn to picture 106, Pierre Auguste Renoir, *Girls at the Piano*, in your *Art 11 Booklet of Reproductions*.

10. Use the following chart to identify these points.

- Identify the dominant hue as the colour the artist used most.
- Identify the dominant degree of intensity as “full intensity throughout” or “full intensity for accents only” or “no hues at full intensity.”
- Identify value range by number. Use a 5-scale with 1 for the lightest value, 3 for the mid-dark, and 5 for the darkest dark. If black and white are used, use 1 for white, and 5 for black.

PAINTING	DOMINANT HUE	DOMINANT DEGREE OF INTENSITY	VALUE RANGE
DAVIS			
CARR			
CASSON			
RENOIR			

11. After you have completed the chart, look at the paintings again. Select one and write a concluding statement about the artist's use of colour in the painting. Make sure you draw some conclusion about the feeling and mood that is communicated by the artist's use of hue, intensity, and value.

Check your answer(s) by turning to the Appendix, Section 2: Activity 1.

Activity 2: Harmonies: The Colour Wheel

Artists need to understand basic colour harmonies.

You now know that **hue**, **intensity**, and **value** are three properties or special qualities of every colour. The hue, red, at full intensity falls in mid-dark value and describes a colour like the red of a bright Christmas candle. The hue red at a lower intensity and darker value describes a colour like burgundy or maroon. When a single hue is used in varying values and intensities (i.e., light and dark shades of a single colour) you have an example of **monochromatic harmony**.

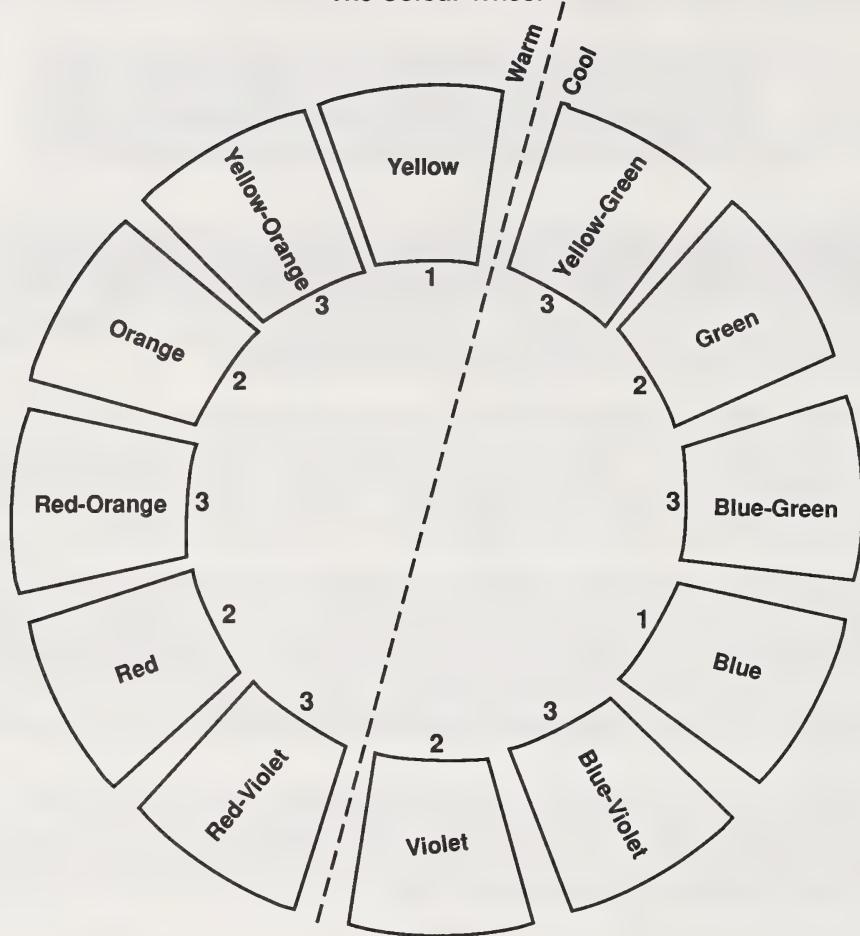
Aside from knowing the special qualities of a single colour, artists also need to know more complex colour relationships. They need to know the way that colours interact with one another. Did you ever look at someone and think: "That tie looks awful with that shirt," or "Those shoes don't go with that dress," or "That sweater looks neat with that jacket"? When you decide that one colour "goes with," or "does not go with" another you are making a decision about a colour relationship.

The traditional way that artists learn about colour relationships is through the colour wheel.

The colour wheel is a "convention," or a device for organizing our ideas about something. Colour theory is as much a part of science (the properties of light) as it is of art (the description and expression of objects and ideas). There are different ways of explaining how colour and light work. The colour wheel is one way that helps us to use colour, mix different colours, and plan colour relationships.

1. To make a colour wheel you must arrange the standard hues side by side in a wheel. Following is a form that you can use. You can use coloured cut paper, paints, or pencil crayons to complete your wheel. Keep all the hues at full intensity. The colour names are given so that you will have the correct arrangement when you have finished.

The Colour Wheel



To check your answer, see picture 225 in your *Art 11 Booklet of Reproductions*.

2. Use your completed colour wheel to answer the following questions.
 - a. List the colours that are numbered 1.

b. What colours lie midway between yellow and blue? Between blue and red? Between red and yellow? List these colours. They are labelled 2.

c. All the colours labelled 2 on the colour wheel are **secondary colours**. Secondary colours can be mixed from any two **primary colours**. Fill in the possible combinations below.

PRIMARY + **PRIMARY** = **SECONDARY**

d. Look at the colour wheel again. You will notice that between each primary colour and secondary colour there is an intermediate colour labelled 3. List the names of these colours.

All the colours labelled 3 on your colour wheel are called **tertiary colours**.

Now that you know the names and positions on the wheel of all the primary, secondary, and tertiary colours, you can begin to use that knowledge to create harmonies and to learn colour relationships.

Check your answer(s) by turning to the Appendix, Section 2: Activity 2.

Just for Fun

Get yourself three tubes of acrylic paint or use watercolour: blue, red and yellow. Using only these three, see how many colour variations you can make. Review all the colour names from the wheel and see if you can make secondary and tertiary colours. What happened if you mixed more than two primary colours at a time? What happened if you mixed two secondary colours?

Check your answer(s) by turning to the Appendix, Section 2: Activity 2.

Activity 3: Triadic Harmonies

Learn to recognize and understand triadic harmonies.

Would you wear a bright yellow sweater, a blue jacket, and a red scarf? How about an orange hat, a purple coat, and green gloves? You might wear these combinations if you wanted everyone to notice you, for these colours have high contrast.

Look at your colour wheel again. Cut out an equilateral triangle that just fits into the centre of the wheel but does not cover the colours. Place the triangle so that one angle touches the yellow, another the red, and another the blue. You have learned that these three are the primary colours. If you make a colour arrangement using yellow, red, and blue, you have a **primary triad**.

Turn the triangle so that each time the corners rest on three different colours.

1. List the three colours that make a **secondary triad**.

2. What two colours would you arrange with yellow-green to make a **tertiary triad**?

3. Can you name another tertiary triad?

4. Look again at the Stuart Davis painting, *Owh! in San Pao* (picture 104 in your *Art 11 Booklet of Reproductions*), and answer the following questions.

a. What do you think the title of this painting means?

b. What feeling does the artist wish to communicate?

c. What colours has the artist used to create harmony?

Check your answer(s) by turning to the Appendix, Section 2: Activity 3.

Just for Fun

Use the initials of your name to create a design that touches the edges of a 5" x 6" rectangle. Make one letter shape dominant. Use a **colour triad harmony** to finish your design.

Draw or paste your work here.

Share your work with a friend.

Activity 4: Analogous Harmonies

Learn to recognize and understand analogous harmonies.

Your favourite aunt went skiing in Switzerland and brought you a red cap, a red scarf with yellow and orange stripes, and a pair of red-orange mitts – just the things to go with your bright yellow-orange ski jacket. When you match related colours like this, you are choosing **analogous harmony**.

1. Look at your colour wheel again. Starting with yellow and moving clockwise, list the colours in groups of four:

Yellow _____

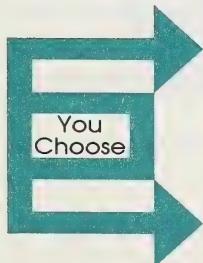
Blue _____

Red _____

Each group of four colours that you have identified makes an analogous harmony. Analogous colours lie next to each other on the colour wheel. You can, therefore, begin anywhere on the wheel and move clockwise or counterclockwise to find four colours that will look harmonious together.

2. Can you name two or more groups of four colours that are analogous harmonies?

Look carefully at the following three paintings and study the effects of analogous harmonies then answer the question which follows.



If you have access to the laserdisc *Sightlines*, find and view frame 12807.

OR



Turn to picture 107, Pierre Auguste Renoir, *Claude and Renee*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 13573.

OR



Turn to picture 76, Lawren Harris, *Icebergs and Mountains, Greenland*, in your *Art 11 Booklet of Reproductions*.

Turn to picture 109, Emily Carr, *Study in Movement*, in your *Art 11 Booklet of Reproductions*.

3. What mood is created by the analogous harmony in these paintings?

Check your answers by turning to the Appendix, Section 2: Activity 4.

Activity 5: Complementary Harmony

Learn to recognize and understand complementary harmonies.

Some artists wish to make strong and vibrant statements in their paintings. A colour harmony that will make visual excitement is **complementary harmony**.

1. Look again at your colour wheel. Use a ruler to connect any two colours that lie opposite one another. Answer the following questions.
 - a. What hue lies opposite yellow?

b. What hue lies opposite red?

c. What hue lies opposite blue?

d. Can you name some other opposite pairs of colours?

Colours that lie opposite on the colour wheel are **complementary colours**.

Complementary colours have a special effect on one another.

2. Try this: Using paint, begin with a primary colour. Gradually add the opposite secondary colour. Keep adding the opposite colour until you have even amounts of both colours. What happened? What new colours have you made? Draw a conclusion about the effects of mixing complementary colours.

Check your answer(s) by turning to the Appendix, Section 2: Activity 5.

Activity 6: Temperature and Symbolism

Understand that colours can be warm or cool and affect the way we see things.

In addition to decisions about hue, value, and intensity, and careful choices among the possible colour harmonies (monochromatic, triadic, analogous, or complementary) artists also plan the **temperature effects of colours**.

On a cold overcast winter day everything looks blue and grey. If you look out your window you feel cool even before you go out. Put on a pair of yellow tinted sunglasses and look at the same scene. Suddenly everything looks warmer. Colours in the blue-green range seem cooler than colours in the yellow-orange-red range. A good way to remember cool-warm combinations is to think of the colours of warm things like sun and fire; then think of the colours of cold things like ice and water.

You can also find the cool-warm separation by looking at your colour wheel. Notice the dotted line that divides the wheel. Colours in the yellow group are usually warm; colours in the blue group are usually cool.

Temperature also affects the way we see colours. Warm colours seem to advance; cool colours seem to recede. Artists use these effects to enhance the illusion of space in their paintings.

Because colours influence the way we see and react to images, they also influence the meaning of artworks. In fact, we associate special meanings with certain colours. This use of colour is called **colour symbolism**.

1. What colours do you associate with the following ideas?

a. heroism

b. power

c. hope

d. cowardice

e. jealousy

f. love

g. death

h. sorrow

i. royalty

2. Do you belong to a club, to a team, or any organization that has a badge or an emblem? What are the club or team colours? Does your school have special colours? Do some research on the colours that identify your group. Try to find out who chose them, why they were chosen, and what they mean. Interview some members of your group to find out what the colours mean to them. Sketch your badge or emblem in the space at the right.

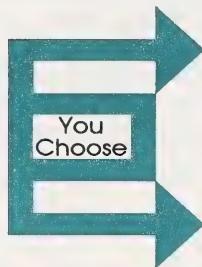
Check your answer(s) by turning to the Appendix, Section 2: Activity 6.

Activity 7: Colour Use.

Use your knowledge of colour properties to analyse the colour harmonies in selected paintings.

Colour is everywhere. Colour influences the way we see and react to things. Colour is a powerful element in making art. Artists use their knowledge of colour theory to create special visual effects like movement and distance. Artists use colour knowledge to create the illusions of weather, time of day, seasons, and places. Use your knowledge of colour properties: intensity, and value; of colour harmonies: monochromatic, triadic, analogous, and complementary; and of colour effects: temperature and symbolism, to analyse colour use in the following paintings.

Look carefully at each painting, then analyse the colour use and effect in each. Write the title of the painting and the artist, then decide on the colour harmonies used, the dominant hue, use of full intensity, and the temperature emphasis in the painting. Comment on any illusions that are created by colour. The first painting is analysed for you as an example.



If you have access to the laserdisc *Sightlines*, find and view frame 11412.

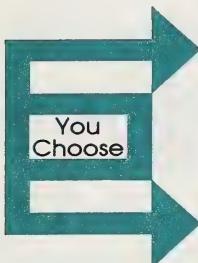
OR



Turn to picture 111, Mark Rothko, *Yellow and Gold*, in your *Art 11 Booklet of Reproductions*.

Example: Mark Rothko, *Yellow and Gold*.

The artist has used analogous harmony of reds and yellows. The dominant hue is red. Both red and yellow are used at full intensity near the centre of the painting. Red and yellow are warm colours so the temperature emphasis is warm. There are no cool colours in this painting. The way the artist has used colour changes makes the coloured rectangles seem to float.



If you have access to the laserdisc *Sightlines*, find and view frame 14396.

OR



Turn to picture 110, Mary Pratt, *Red Currant Jelly*, in your *Art 11 Booklet of Reproductions*.

1. _____



If you have access to the laserdisc *Sightlines*, find and view frame 11417.

OR



Turn to picture 112, Albert Ryder, *Moonlight Marine*, in your *Art 11 Booklet of Reproductions*.

2. _____



If you have access to the laserdisc *Sightlines*, find and view frame 9467.

OR



Turn to picture 114, Claude Monet, *Haystacks in Snow*, in your *Art 11 Booklet of Reproductions*.

3. _____



If you have access to the laserdisc *Sightlines*, find and view frame 10971.

OR



Turn to picture 113, Josef Albers, *Homage to the Square: Ascending*, in your *Art 11 Booklet of Reproductions*.

4. _____

Check your answer(s) by turning to the Appendix, Section 2: Activity 7.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts, it is recommended that you do the Enrichment.

Extra Help

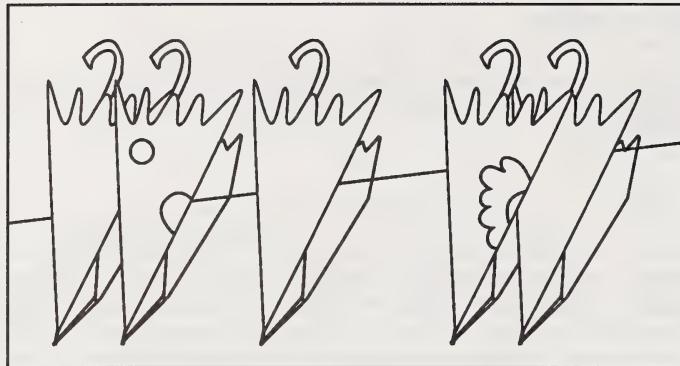
Artists learn about the effects of different colours or hues. They learn how to control the brightness of colours – intensity – and to create strong or delicate contrasts by the use of the darkness and lightness of colours – value. Artists create meaning, mood, and illusion by arranging colour harmonies. Sometimes artists use all the tints, tones, and shades of one colour (monochromatic harmony). At other times an artist might use three very different colours like red, yellow, and blue, or green, orange, and violet. These harmonies are triads. Triads create high contrast and excitement. Artists also use opposite colours called complements to make strong and vivid contrasts or exciting darks. Warm and cool colours influence the way we react to paintings. Colour choices communicate thoughts and moods.

Complete 1 or 2 or both.

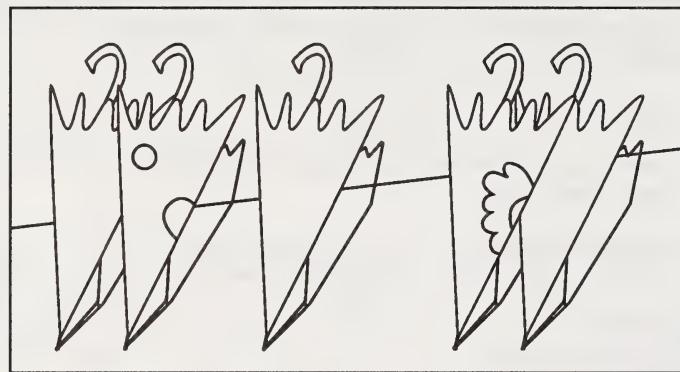
1. For each experience listed, decide on a mood and use your colour knowledge to make thoughtful decisions about colour choice.

Feeling to be Communicated	Colour Choice
a. a cold rainy day	_____
b. the excitement of a circus	_____
c. the thrill of a rock concert	_____
d. driving a new car	_____
e. a quiet walk in the woods	_____
f. the peace of being alone in your favourite place	_____

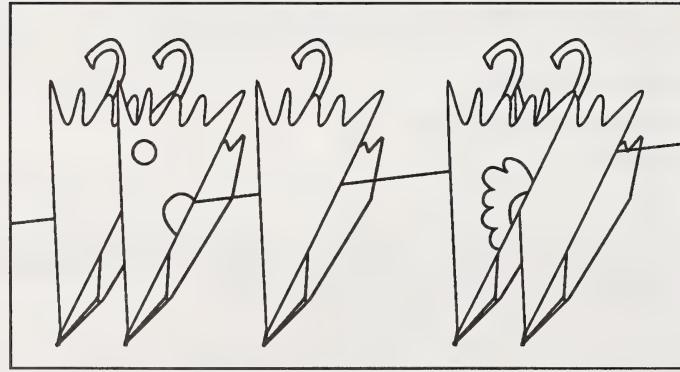
2. Use paint, or coloured pencils, or cut-paper to complete the drawings on the following page in colour. Pay attention to the colour harmonies required. Should you forget any of the terms, look back through the activities and consult the colour wheel.
 - a. Colour the first design using monochromatic harmony. Emphasize one area by using the hue at full intensity.
 - b. Colour the second design using an analogous harmony. Pay attention to value changes. Emphasize one area by using a dark value.
 - c. Use a complementary harmony to complete the third design. Emphasize the warm colour and use the cool colour for an accent.



UMBRELLAS AGAINST A WALL



UMBRELLAS AGAINST A WALL



UMBRELLAS AGAINST A WALL

Check your answer(s) by turning to the Appendix, Section 2: Extra Help

Enrichment

1. You have just won a lottery and have decided to purchase one of the paintings that you have studied so far in this course. You intend to donate the painting to the nearest children's hospital. The hospital director has asked you to pay particular attention to the colours in the painting so that the children will enjoy looking at the work. Review the works you have seen, make your selection, and explain your choice to the hospital board. Cover such topics as hues, values, intensities, harmonies, temperatures, and the way in which all these uses of colour contribute to the meaning and mood of the work you have chosen.

Check your answer(s) by turning to the Appendix, Section 2: Enrichment.

2. Use your knowledge of hue, intensity, and value to create a colour collage. Select a single hue and collect as many colour swatches of the colour as you can. You can cut the colours from a magazine, or collect paint samples from a paint store, or use paints or coloured pencils to make the colours you need.

Draw a 5" x 7" rectangle. Beginning just to the right or the left of the centre arrange your colour samples with the hue at full intensity. Working outward to the edges add the lightest values and gradually add the darkest values and the less bright intensities. If you are using cut-out samples, trim the edges neatly. Do not overlap the colours, but try to fit the edges tightly together so that none of the underneath paper shows.

The value and intensity change should be gradual with the lightest values around the centre, the darkest at the edges. Give the collage a title. Sign and date your work.

Share your artwork with a friend.

Conclusion

Colour is a powerful artistic tool that affects both the artist and the viewer. By using knowledge of colour qualities, colour harmonies, temperature, and colour symbolism, the artist can communicate meaning and control and create mood and illusion. When you know something about the theory and use of colour you can increase your enjoyment of looking at art.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 3

DESIGN

Communication is the process of exchanging and understanding ideas and feelings. In Canada, we have two official languages. French and English have very different sounds, yet they both have the same kind of structural units. Both languages use nouns, verbs, adjectives, and adverbs and so on to form statements about ideas or feelings. When we want to learn a new language, it can be helpful to know which kinds of words to use to name things or describe qualities.

Human beings also think in images and express ideas and feelings in images. How these images are designed or formed is unique to the purpose of the image, but every image makes some use of structural units. These structural units are called the visual elements of art. Artists selectively arrange and emphasize aspects of the visual elements to make or design their compositions. Line, colour, shape, space, and texture are all units that the artist uses to structure or form the artwork and to decorate the art once it has been made.

When you have completed this module, you will be able to

- identify a variety of lines found in the natural and designed world
- understand that colour has an effect on mood
- consider shapes and how you perceive them
- analyse the ways space is shown in artworks
- estimate the effect of texture on your sense of a thing's surface
- appreciate the relationship between the function of an artifact and its structure
- notice how the visual elements are used to decorate objects that we design for our use

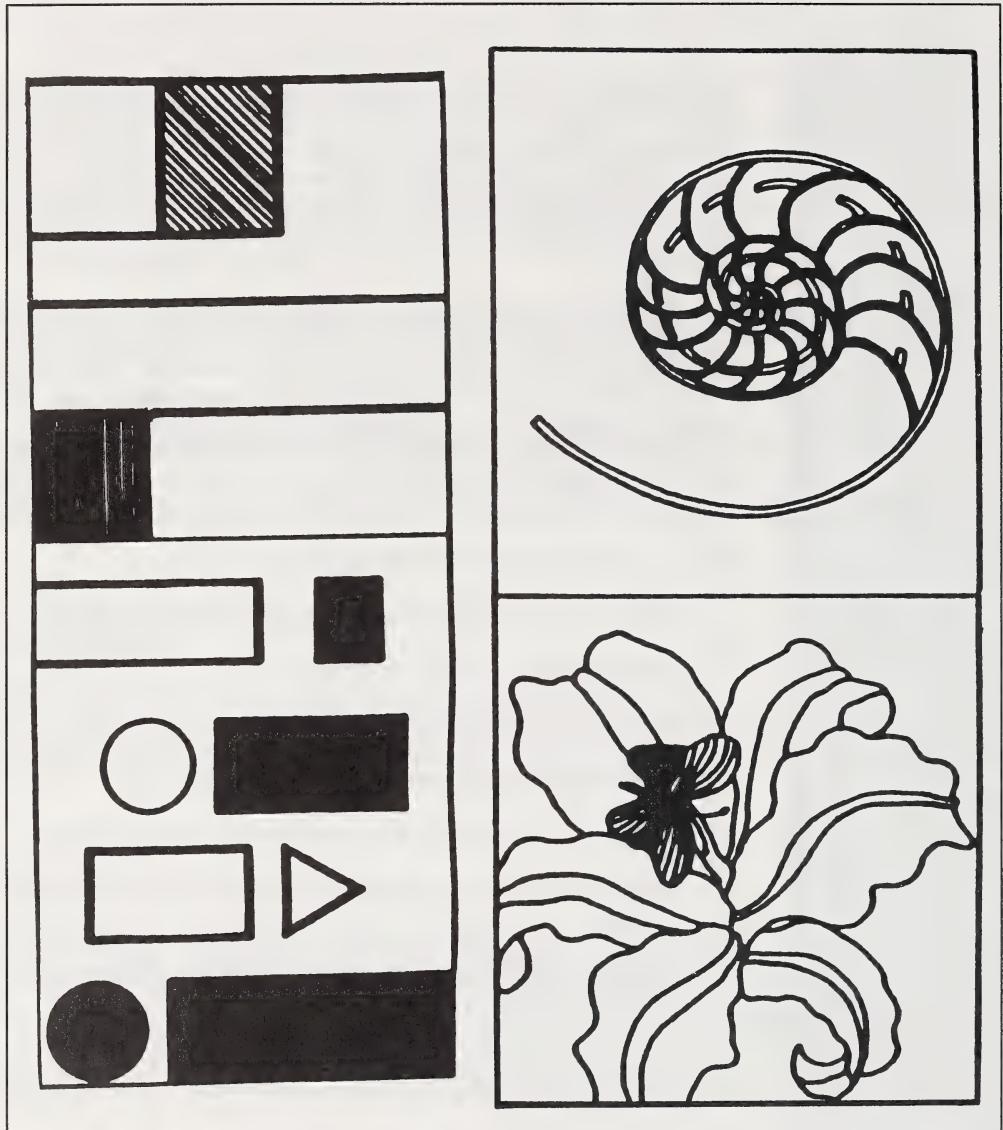


Illustration 102. Design.

Do you ever wonder why you buy one style of shoes rather than another, or one style of shirt rather than another? What makes objects attractive? Design has a lot to do with the way we react to things. Artists learn to make designs powerful by the way they use lines, colours, shapes, spaces, and textures to create visual effects that will cause you to see things in special ways.

In this section, you will learn something about ways of controlling design.

Activity 1: Line in Natural and Designed Forms

A variety of lines are found in the natural and designed world.

Walk through your neighbourhood looking closely at the trees and cars and buildings. Notice edges and the contrast of light and dark that you may never have noticed before: look for lines. Some lines are very thin; they may be cracks in the sidewalk, the veins in a leaf, the power line against the sky. Sometimes they may look more like shapes; a repeated line is found in a picket fence, a wide flat line is the road itself.

Look up, look down, look sideways. Look for outlines. Look for suggested lines in the irregular surface of tree bark. Designers and artists use a wide variety of lines for many expressive purposes. Begin your “Designer Line” collection today.

1. Use the following charts to list the places where you found the various line qualities that are described. Draw an example of each. A couple have been done to get you started.

Designer Line Collection

a. DIRECTIONAL	EXAMPLE	LOCATION
Horizontal	_____	where the edge of the field meets the sky
Vertical		
Diagonal		
Zig Zag		

Designer Line Collection

b. VISUAL QUALITIES	EXAMPLE	LOCATION
Thick		
Thin		
Rough		
Smooth		
Jagged		
Squiggly		tracks left by a caterpillar
Broken		

Designer Line Collection

c. EMOTIONAL QUALITIES	EXAMPLE	LOCATION
Calm		
Excited		
Nervous		
Angry		
Happy		

Line is found in nature, or by looking at the designed world in a particular way. Line is also used in expressive ways, to convey some idea or feeling.

2. Line is used extensively in company logos to communicate impressions. Study the advertisements in magazines and newspapers, paying careful attention to the product or service being sold and the type of lines in the logo. You'll notice that companies that want to convey sameness or dependability might integrate pattern and repetition of lines, indicating you always get what you pay for, the good service never changes. Notice the use of strong dependable stable base lines in some, showing reliability and stability. Notice the type of line used when speed is the main selling point.

Now look at the yellow pages of your telephone directory. Sketch the designs of company logos that suggest the following qualities:

- reliability, dependability
- newness, difference, excitement
- speed
- the actual activity of the business

Draw or paste your designs here.

3. Select one of the logos you sketched in the previous question and describe how the advertising logo is effectively using line to convey its message in a visual way. Be specific about what you think is being emphasized by describing carefully what you see. Conclude by telling whether or not you are convinced of the message in the design of the logo.

Check your answer(s) by turning to the Appendix, Section 3: Activity 1.

Activity 2: Colour and Shape in Designed Objects

Colours affect mood. Consider shapes and how you perceive them.

You have already learned that the visual element of colour is basic to our understanding of the world. Artists know that colour is a magical idea; colour is so vibrant that often colours have come to symbolize whole ranges of emotions for different groups of people. The sky can be blue – and so can you! What does it mean “to sing the blues”? What do you feel if you “see red”?

Industrial designers care a great deal about the use of colour for particular effects. They select colours for their objects that will emphasize the unwritten message – the visual statement – that they want you, the consumer, to receive. The message is: “Buy!”

Look carefully at the following pictures in your *Art 11 Booklet of Reproductions*, then answer the following question.

Turn to pictures: 119, 1930s Radio
120, 1970s Radio
121, 1980s Radio

1. Consider these three radios. What materials are they made of? Are the colours you see believable, considering the materials they were made of?

2. The digital radio is the most recently designed radio of the three. Compare and contrast the effect of the colours, the materials used, and the message given of the first and last designed artifacts.

3. Do the shapes of the radios look more regular (geometric) or more irregular (organic) to you? Which is the most machine-like, precisely-formed radio of the three? What do you think is the connection between the colour of the radio and its shape?

4. Which radio do you prefer? Does the kind of colour and shape have anything to do with your selection? Why or why not?

Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

Sometimes designers exaggerate the use of colour: they go **wild** with colours.

Look carefully at picture 122, *Jeepers Sneakers*, in your *Art 11 Booklet of Reproductions* and answer the following questions.

5. Which pair of sneakers seem wildest?

6. What changes did the designers make?

7. What did the artist add to the sneakers?

8. Can you list the colours you see?

Now, read over your list. How specific were you able to be in naming the colours in these shoes? Josef Albers, a well respected colour expert, says that we can see over 1 000 000 colours but we use only about thirty names to describe them all

9. Use a dictionary, a thesaurus, or your own imagination to make the names of the colours you see sound more like what we see in these photographs of sneakers. Pretend you are an advertising manager for Head-Over-Heels, Inc. and you want to promote these sneakers to a larger market. Develop a list of the unique colours. Study the shapes. What could you say about the design of these sneakers? Write up your promotion. Go wild with your words!

Often, two dimensional shapes are “read” as being on top of a background space because of their colour. For instance, the words you are reading now are clear to you because as **figures**, they are dark, and the **ground** – the paper – is light. Artists use this human tendency to separate shapes by contrasts in colour in the images they make.

10. Look carefully at picture 123, *Chilkat Blanket*, in your *Art 11 Booklet of Reproductions*.

a. What colour shapes do you see as being the **figures** – the shapes that you see as being on top?

b. Which colour shapes do you see as the **ground** – the background portions of the image?

c. Can you change how you see this image? Can you reverse the interpretation of space that you see so that the ground becomes the figure? What did you do to achieve this new perceptual (what you see) pattern? The shapes themselves are known as abstract shapes. They have been simplified from the “real” thing. Did this abstraction help you to achieve the perceptual pattern change?

Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help

Review the material in this section and complete the following paragraph by filling in the blanks.

The knowledge of controlling the structure of images is called _____.

Artists use knowledge of the elements of _____, _____, _____, _____, _____, or _____, to create special visual effects.

Learning about the relationships among the elements of art can help you _____ through images.

Check your answer(s) by turning to the Appendix, Section 3: Extra Help

Enrichment

Notice the different kinds of lettering that appear on posters, advertisements, billboards, and record albums. Often the style of the letters conveys the feeling the advertiser wants you to associate with the product. If an advertisement contains the word "weak," the letters might look limp and pathetic. Imagine how words such as "hysterical," "brutal," or "delicate" might look.

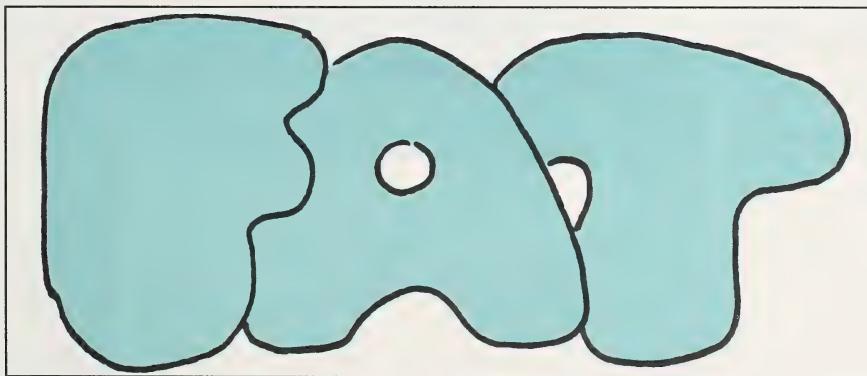


Illustration 104. Word.

1. Select six words, each of which conveys a different meaning to you.

2. For each word, design a style of lettering that illustrates your interpretation of that word. The colours, lines, and shapes of the letters should correspond with the meaning of the words. Do not depend on props for meanings such as a heartshape for the letter O in the word "love" or a smiling face for the letter "A" in the word "happy." Make sure all words are carefully lettered and easy to read. Arrange the words attractively on a sheet of paper 9" x 12". Use pencil crayons or felt pens to complete your set of words.

Check your answer(s) by turning to the Appendix, Section 3: Enrichment.

Conclusion

Artists arrange and emphasize the visual elements of art (structural units) to design their compositions. Line, colour, shape, space, and texture are all units that are used to design and to decorate artwork. The individual elements of the artwork must be considered as a whole to see the "blueprint" of the composition.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 4

COMPOSITION

What is composition? The composition of artwork refers to the way it is put together – its structure.

The structure of a work is often not at first noticeable to the viewer. The first step in finding out about structure is discovering how elements relate to one another in terms of size, shape, space between, space around, those that appear to advance on the viewer, and those that seem to recede or fade into the background. The second step is determining how the relationships among elements contribute to the overall appearance of the work; how a block of elements here is balanced by a block of elements there; how minor clumps of elements combine to highlight a major or important part of the work.

Examining the structure of two-dimensional artworks such as paintings may be done in the same way as for three-dimensional works such as sculpture. In portraits, the head's relation to the hands is structurally important for the balance or stability the artist is trying to create. In landscapes, single physical features are made larger or smaller, or moved around, or removed entirely, until the artist is satisfied that the elements are combined in the most effective way.

In this section you will learn skills that will help you to recognize and describe composition. You will

- learn to recognize some of the components of formal composition: balance, rhythm and movement, unity, proportion, and scale
- become familiar with traditional compositional arrangements: Golden Section, scientific perspective, centre of interest
- learn how artists of the twentieth century have broken these traditional systems and invented new ones

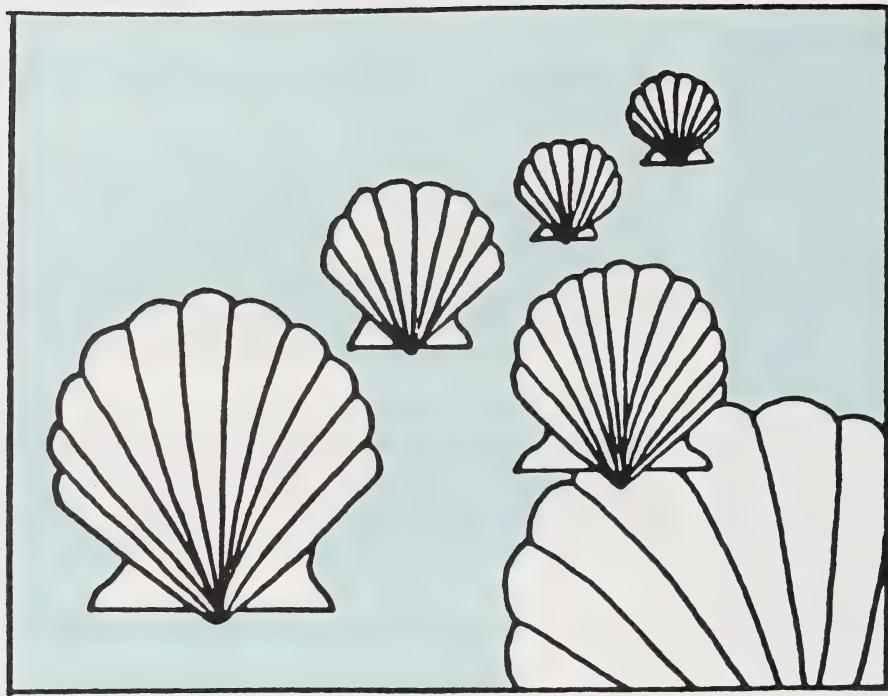


Illustration 105. Distance.

When was the last time you rearranged the furniture in your bedroom? Were you satisfied with the result? Did you have a definite plan? Most people work by trial and error. There is no way of proving yourself right or wrong in such circumstances because there are no rules. It all depends on how the arrangement "feels."

Artists, at different times and in different cultures, have attempted to create systems or rules that go beyond "how it feels." The artists hoped that each system they invented would result in a perfect arrangement of form.

Activity 1: Traditional Composition Systems

Become familiar with traditional compositional arrangements.

This activity will introduce you to some traditional compositional systems developed by artists. One art critic has accurately described composition as the secret geometry that lies underneath all artwork. The art of composition might be a secret to the viewer, but it certainly is no secret to the artist. For centuries, artists and art critics have attempted to come up with the right formula for the perfect composition.

The Greeks thought the solution was to design correct proportion and scale. They invented the **Golden Section**, a simple rule of proportion which they applied to the design of the columns of their temples and to the proportion of human limbs in their sculptures. The Golden Section, or Golden Mean, is a rule that says, in algebra $a:b = b:(a+b)$. Suppose that **a** is the width of a temple, and **b** is its length. The ratio of width to length should be the same as the ratio of length to width plus length. Study the diagram below.

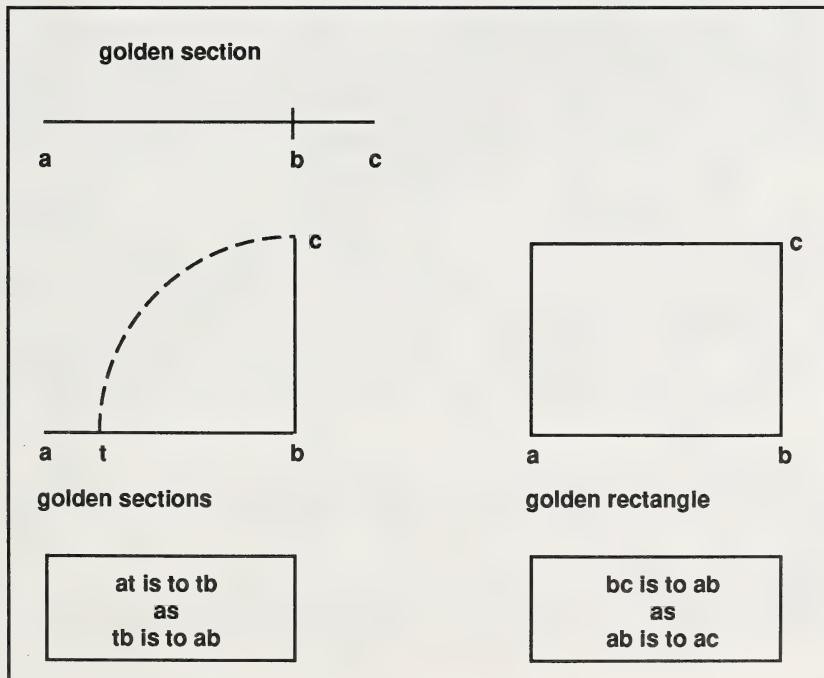


Illustration 106. Golden Section.

The Golden Section is a geometric proportion discovered by Euclid in the third century before Christ. Many people have considered it the basis to formal beauty. It is the ratio between the dimensions of a figure or the two divisions of a line so that the small element is to the larger element as the larger is to the whole. This proportion seems to appeal naturally to people and to occur all through nature.

Artists during the Renaissance revived the Classical systems such as the Golden Section, or the Golden Rectangle. They also invented new systems of their own such as **scientific perspective**. Scientific perspective is a mathematical system designed to show objects moving back into space. It is based on three core ideas:

- an eye level or horizon line
- one point of view represented in a vanishing point
- lines of perspective which define the sides of objects moving back into space.



Illustration 107. Bernard Schwartz, Art Education, University of Alberta.

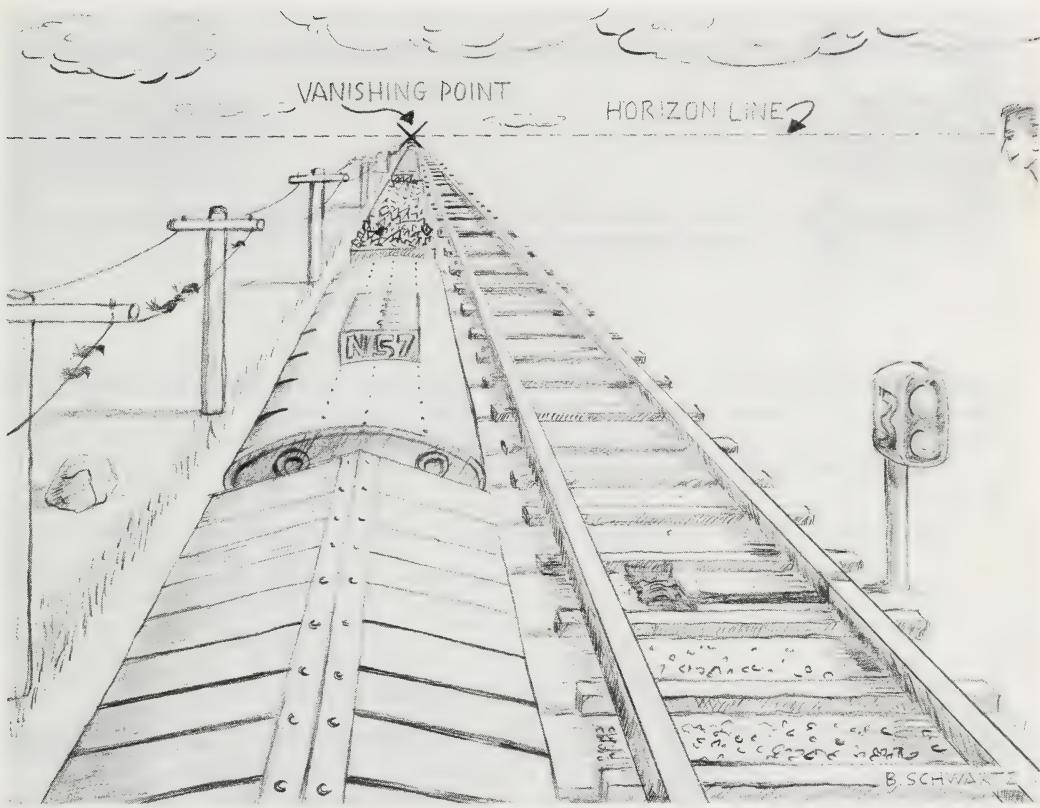


Illustration 108. Bernard Schwartz, Art Education, University of Alberta.

Artists use perspective to create the illusion of space and depth in the flat two-dimensional surfaces of their paintings and drawings which corresponds to the visual experiences we have in our three-dimensional world. Perspective helps the artists to make a more realistic presentation of the subject matter. Illustrations 107 and 108 show the use of simple one-point linear perspective in which the lines of objects are gradually slanted inward, making objects appear to recede back into space. Objects diminish in size. The point at which these receding lines meet is called the "vanishing point" on a horizontal line (the horizon line or eye level).

Illustration 107 shows a scene that the viewer sees while standing on the ground. Compare this to Illustration 108 which shows a scene that the viewer sees while looking down from a position high above.

The Renaissance artist Mantegna was one of the first artists to use scientific perspective. In Mantegna's *The Dead Christ*, perspective has been used to draw the body of Christ as well as the table on which he lies.



If you have access to the laserdisc *Sightlines*, find and view frame 4377.

OR



Turn to picture 126, Andrea Mantegna, *The Dead Christ*, in your *Art 11 Booklet of Reproductions*.

Look at the painting carefully. The vanishing point is the point at which, in a perspective drawing, all lines parallel to the ground will converge (come together) at one place.

1. How could you find the vanishing point in the previous painting?

2. Where is the vanishing point located in relation to the rest of the painting?

3. Why do you think the artist has chosen to represent the body of Christ from this point of view?

Scientific perspective painting and drawing was a common device used for hundreds of years. In the early 1900s one group of artists working in Paris experimented with new ways to put form and space together. The group was called "The Cubists" and their goal was to combine many points of view and different angles of objects all in one composition. A prominent Cubist artist was Pablo Picasso.



If you have access to the laserdisc *Sightlines*, find and view frame 9538.

OR



Turn to picture 54, Pablo Picasso, *Three Musicians*, in your *Art 11 Booklet of Reproductions*.

Study Picasso's painting, *Three Musicians*, carefully.

4. How many different views of the musicians does Picasso include in the painting? Check the correct views.

Frontal _____
Profile (from the side) _____
Three-quarter view _____
Back view _____

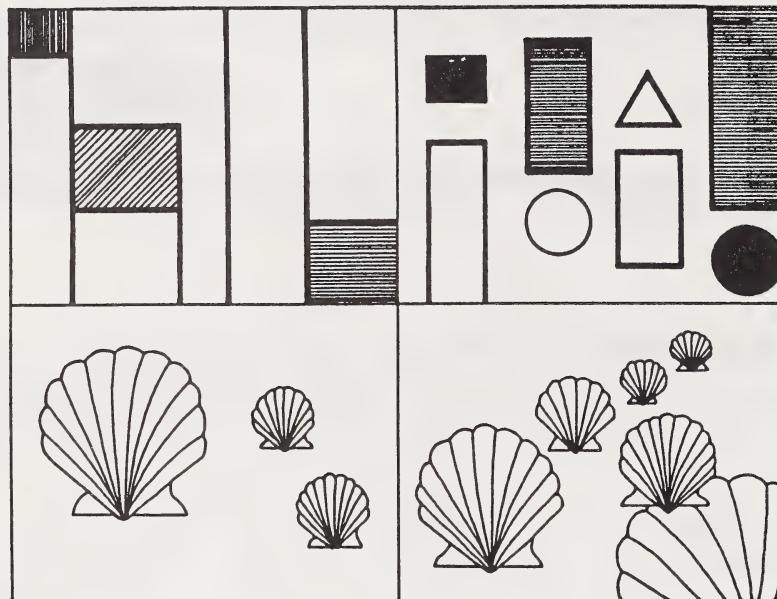
Check your answer(s) by turning to the Appendix, Section 4: Activity 1.

Activity 2: Balance

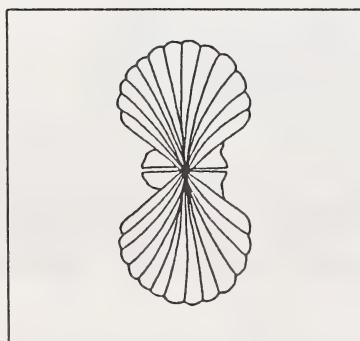
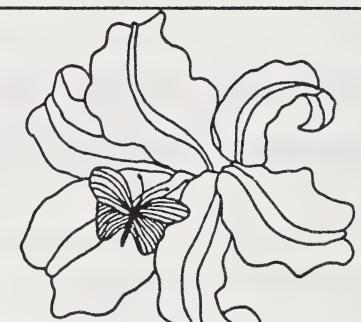
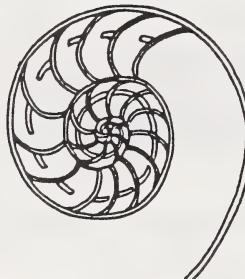
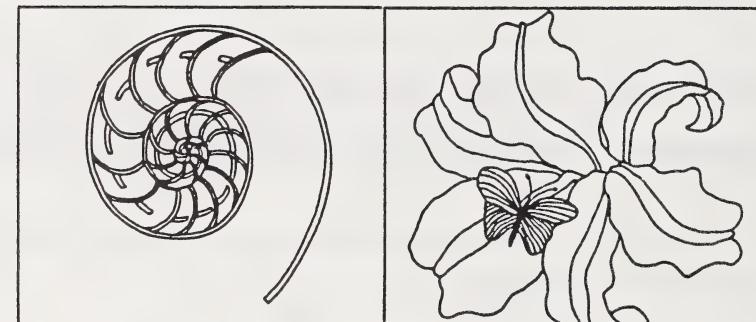
Learn to recognize the components of composition.

In Activity 1 you learned about different systems that have affected the composition of artworks. Activity 2 introduces you to an important principle of design – **balance**. Remember that the artist uses the principles of design as guidelines when composing images. You are going to study three of them: balance, centre of interest, and movement.

Look at the following diagram which illustrates three main types of balance: asymmetrical (informal), radial, and symmetrical (formal).



Radial balance creates a feeling of symmetry around a central point.



Symmetrical balance is achieved by placing two shapes of the same size together.

Illustration 109. Balance. Informal (Asymmetrical), Radial, and Formal (Symmetrical). From the text *Discovering Canadian Art, Learning the Language*, Prentice Hall, Canada, Inc.

After studying the previous diagrams, examine the following pictures and identify the type of balance in each image.



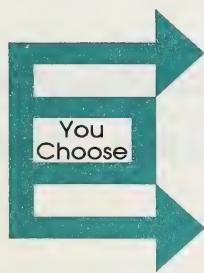
If you have access to the laserdisc *Sightlines*, find and view frame 9064.

OR



Turn to picture 128, Alexander Calder, *Design, Untitled*, in your *Art 11 Booklet of Reproductions*.

1. Type of balance



If you have access to the laserdisc *Sightlines*, find and view frame 11629.

OR



Turn to picture 127, Judy Chicago, *The Dinner Party – Hypatia*, in your *Art 11 Booklet of Reproductions*.

2. Type of balance



If you have access to the laserdisc *Sightlines*, find and view frame 2748.

OR



Turn to picture 15, Francisco Goya, *The Family of Charles IV*, in your Art 11 Booklet of Reproductions.

3. Type of balance

Turn to picture 129, Paul Griffen, *Computer Graphic for Sheridan College*, in your Art 11 Booklet of Reproductions.

4. Type of balance

Check your answer(s) by turning to the Appendix, Section 4: Activity 2.

Activity 3: Centre of Interest

Learn to recognize the components of composition.

Another important principle of design that artists must consider in creating compositions is **centre of interest or dominance**.

In art, a picture may have one or more areas that dominate other areas. Artists may emphasize an area through size, colour, contrast, or by placing the important shape in a central position near to or at the centre of the picture. Look for a centre of interest or dominant part as you view a work of art. This helps you to understand the way the composition is organized.



If you have access to the laserdisc *Sightlines*, find and view frame 14911.

OR



Turn to picture 130, Alex Colville, *Child and Dog*, in your *Art 11 Booklet of Reproductions*.

After looking at the painting by Canadian Artist Alex Colville called *Child and Dog*, answer the following questions.

1. Which figure – the child or the dog – dominates the composition? Give a reason for your answer.

2. Cover the image of the child with your hand. What effect does this have on the overall composition?

3. Imagine that the dog is much larger than the child. How would this change the artist's message or meaning in the picture?

Check your answer(s) by turning to the Appendix, Section 4: Activity 3.

Activity 4: Movement

Learn to recognize the components of composition.

The artist is like a director on a stage. He wants to control the way the viewer looks at or "reads" his work of art. The artist plans the type of movement that is needed to direct the viewers gaze in a particular way.

Sometimes, the subject that the artist portrays is physically moving. Movement is then often portrayed by repeating the image.

In your *Art 11 Booklet of Reproductions*, turn to picture 133, Fred Oakley, *Olympic Torch Runner*, then answer the following questions.

1. Imagine the composition without the three figures on the left. Would the picture still depict movement? Why or why not?

2. List all the means that the artist has used to show movement.

Often the subject is not moving, but the artist still uses repeated shapes, patterns and dramatic diagonal lines to move the viewers' eye through the work.

Turn to picture 131, Marion Spanjerdt, *Devil and Horse*, in your *Art 11 Booklet of Reproductions*.

3. After carefully viewing Marion Spanjerdt's quilt, name three ways she directs your eye through the composition.

Check your answer(s) by turning to the Appendix, Section 4: Activity 4.

Follow-Up Activities

If you had difficulties understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts, it is recommended that you do the Enrichment.

Extra Help

Two important principles of design that affect composition are balance and centre of interest.

Look carefully at picture 132, Alexandra Haeseker, *How Many Days Has My Baby to Play?*, in your *Art 11 Booklet of Reproductions*, then answer the following questions.

1. a. Imagine the composition without the two lower figures. Would this picture still look balanced? Give reasons for your answer.

The following can be used to create a centre of interest in a picture. (These can be reversed or combined.)

- A detailed portion can exist in areas of no detail.
- A brightly coloured area can be placed in a dull-coloured area.
- A large shape can be found amidst a sea of smaller shapes.
- A light tonal area can exist amongst darker ones.
- A curved shape can exist in many angular shapes.

b. Has Alexandra Haeseker used any of the preceding ways to establish a centre of interest? What do you think is the centre of interest in *How Many Days Has My Baby to Play?*

2. The following chart lists pictures and artists that were discussed in Section 4. Complete the chart by giving an example of a compositional technique that each picture shows. An example has been given to get you started.

PICTURE	COMPOSITIONAL TECHNIQUE
Andrea Mantegna, <i>The Dead Christ</i> Picture 126, <i>Art 11 Booklet of Reproductions</i>	
Pablo Picasso, <i>The Three Musicians</i> Picture 54, <i>Art 11 Booklet of Reproductions</i>	
Alexander Calder, <i>Design, Untitled</i> Picture 128, <i>Art 11 Booklet of Reproductions</i>	• informal balance
Judy Chicago, <i>The Dinner Party</i> Picture 127, <i>Art 11 Booklet of Reproductions</i>	
Paul Griffen, <i>Computer Graphic for Sheridan College</i> Picture 129, <i>Art 11 Booklet of Reproductions</i>	
Alex Colville, <i>Child and Dog</i> Picture 130, <i>Art 11 Booklet of Reproductions</i>	
Fred Oakley, <i>Olympic Torch Runner</i> Picture 133, <i>Art 11 Booklet of Reproductions</i>	

Check your answer(s) by turning to the Appendix, Section 4: Extra Help

Enrichment

Edgar Degas was a French painter who brought innovation and creativity to the art of composition. Degas was fascinated by the technology of the camera, a recent invention during his career as an artist. Degas liked the way the camera could instantly freeze unconventional views, and show angled perspectives. The influence of the camera is clearly seen in Degas' paintings.



If you have access to the laserdisc *Sightlines*, find and view frame 12084.

OR



Turn to picture 134, Edgar Degas, *Racehorses*, in your *Art 11 Booklet of Reproductions*.

1. How does Degas convey a feeling of movement in the composition?

2. What kind of balance exists in this composition? Check the correct kind.

Symmetrical _____
Asymmetrical _____

3. Why has Degas only shown a portion of the horse in the foreground close to us?

Check your answer(s) by turning to the Appendix, Section 4: Enrichment.

Conclusion

The components of composition are balance, unity, proportion, scale, rhythm, and movement, but more important than knowing the components, you should realize how they interact to contribute to the overall appearance of a work of art.

Module Summary

Artists work with the elements of art – line, shape, space, colour, and texture – and arrange or compose with them using the principles of design – rhythm, movement, balance, proportion, emphasis. They also must master techniques of working with various media. This knowledge assists the artist in portraying subject matter in a powerful and exciting way and allows the viewer to appreciate the work.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

Appendix



Activities

Follow-Up Activities

Section 1: Activity 1

1. gesso
- wood panel
- acrylic paint
- turpentine

2. The following are reasons why the painting was done with oil:

- rich coloured surface
- many areas of blended colour
- smooth look of the paint
- would seem to have taken a lot of time so paint would need to stay moist

Section 1: Activity 2

1. The printing surface is made by the artist and the printing is done by hand by the artist. A restricted number of prints are made then the block is destroyed.
2. Questions to ask if you wanted to buy a print might include the following:
 - Is this print an artist's print or is it a reproduction?
 - Can you provide a certificate of authenticity?
 - Is this the artist's signature?
 - Do the numbers affect the value?
 - Is 10/50 more valuable than 40/50?
 - Is 40/250 less valuable than 40/50?
 - You will think of some others.
3. Illustration 98 – silk screen; Illustration 99 – etching; intaglio; Illustration 100 – woodcut: relief

Section 1: Activity 3

1. a., b., c., d. The image of the dug-out lines represents an engraved or intaglio image. You made pressure by rubbing. Actual printmaking would be done by inking the surfaces and providing pressure by a printing press.
2. a. Materials required for silkscreening
 - piece of silk
 - a frame
 - gummed tape
 - a stencil mask
 - printing paper for test run and sketch
 - ink or silk-screen paint
 - squeegee

b. Steps for silkscreening

- (1) Draw your design on the paper. Check that the shapes are simple (review page 10).
- (2) Transfer your design to stencil paper and cut out the shapes.
- (3) Stretch the silk on the frame.
- (4) Tape the edges that touch the wood.
- (5) Waterproof edges with shellac.
- (6) Block out shapes not to be printed.
- (7) Put the T-shirt under the screen.
- (8) Pour out the ink/paint on the edge of the silk.
- (9) Pull the paint towards you.
- (10) Lift screen, remove shirt, clean screen.

Section 1: Activity 4

1. Your paragraph should contain the following information:

- printmaking begins with a drawing/design
- making prints requires tools
- making prints requires a means of printing (a press)
- photographs begin with something seen
- selection is made from what is observed, etc.

Just for Fun

Look carefully at your pictures and judge the changes.

2. You will have something like the following.

	THE CAMERON PHOTO	THE STEICHEN PHOTO
Clarity of image	image is fading into background on the left	sharp, clear image of the head
Absence of blemishes	clear	clear, distinct
Contrast of light and dark	sharp light and dark soft edges on left	high contrast, clear edges
Atmosphere	dramatic lighting	head is in full light

Section 1: Follow-Up Activities

Extra Help

IMAGE	TECHNIQUE/MATERIAL	CLUES: WHAT EVIDENCE DO YOU SEE TO SUPPORT YOUR CHOICE?
Carole Bondaroff	etching	fine lines
Tom Thomson	oil painting	texture of the paint brush strokes
Roy Kiyooko	acrylic painting	smooth colours, hard edges
Stanford Blodgett	silk screen	smooth paint, separate colours, definite shapes

Enrichment

1. a. Materials needed to produce an etching would include: copper, ink, etching tools, block-out, rosin, paper, beeswax/tar, acid bath.

b. Blackwood would include these steps to make an image
 - prepare the drawing
 - prepare the plate with "ground"
 - transfer drawing to the plate by drawing lines through the ground
 - place plate in acid bath so acid can "etch" the drawn lines
 - remove the ground
 - prepare the ink
 - ink the plate
 - remove excess ink
 - place etched copper plate on the press, place paper over plate
 - print the image
- c. To recognize an etching you would look for finely drawn lines; deep blacks created by lines or stippling.
- d. Answers will vary. You might include
 - David Blackwood's style is somewhat realistic.
 - He paints in a narrative style.
 - His works often tell a story based on Newfoundland legends.
 - He uses the etching technique to create his images.

2. There is no definite answer. Enjoy yourself experimenting with this technique.
3. Answers will vary depending on the artist interviewed.

Section 2: Activity 1

1.
 - a. Hues which can be identified in this painting are blue, yellow, orange, green, violet, and red.
 - b. Hues in order of frequency of use in this painting are blue, yellow, orange, violet, green, and red.
 - c. The dominant hue in this painting is blue.
2.
 - a. Hues which can be identified in this painting are violet, red, orange, yellow, and blue.
 - b. Hues which can be identified in this painting in order of frequency are violet, blue, orange, yellow, and red.
 - c. Violet is the dominant hue.
 - d. Red is used as an accent hue.
3. Fauve means a movement in painting characterized by vivid colours, free treatment of form and a resulting vibrant and decorative effect. The public nicknamed these artists "Wild Beasts" because they painted their forms with such wild, brilliant colours, and with direct, violent brushstrokes.
4. Your answer will depend on the visuals you have found.
5. No. Artists would rarely use all colour at full intensity. The colours would be too strong and overpowering.

6. a.

HUES	SHAPES THAT SHOW A HUE AT FULL INTENSITY IN BRUEGHEL'S WEDDING BANQUET
Blue	
Yellow	
Green	
Red	
Orange	The three circular hat shapes and the two jackets show the orange hue at full intensity.

b.

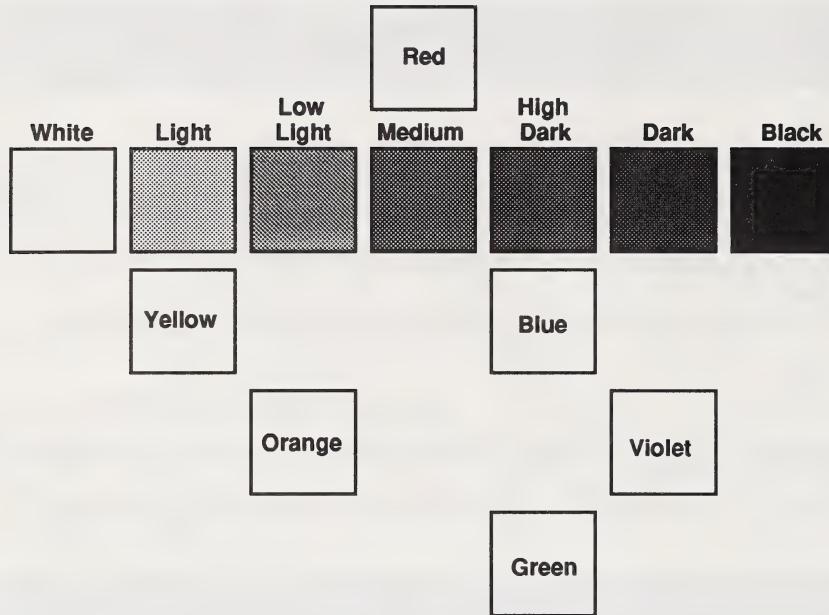
HUES	SHAPES THAT SHOW A HUE AT FULL INTENSITY IN MARC CHAGALL'S <i>I AND THE VILLAGE</i>
Blue	The blue triangular shape on the sheep's head show the blue hue at its full intensity.
Yellow	
Green	The profile shape of the face shows the green hue at full intensity.
Red	The red hue is also shown at its fullest intensity in a triangular shape against the green face.
Orange	

7. The following conclusions about using hues at full intensity can be made.

Colours at full intensity

- stand out
- make sharp contrasts
- make a picture exciting
- create bright accents
- make some shapes dominant
- add brightness to a picture

8.



9. Your answer will depend on your hue selection. The value scale should show a gradual range of light to dark. Check the value scale in the previous question.

10.

PAINTING	DOMINANT HUE	DOMINANT DEGREE OF INTENSITY	VALUE RANGE
DAVIS	yellow	full intensity	1,3,5
CARR	blue	accent only	1,2,3,4,5
CASSON	green	accent only	1,2,3,4,5
RENOIR	orange	no hues at full intensity	1,2,4,5

11. Answers will vary depending on the artist you chose. For example, if you chose Emily Carr you might conclude the following:

- Emily Carr uses blue, green, and orange in her painting of *Forest, British Columbia*.
- The colours are used at full intensity for accents.
- Colours are lightened or darkened to create strong and dramatic values.
- The changing colours create a feeling of rhythm in the painting.

Section 2: Activity 2

1. The last page of your *Art 11 Booklet of Reproductions* has a reproduction of a sample colour wheel.
2. a. The colours numbered 1 are yellow, blue, and red.
b. The colours labelled 2 are green, violet, and orange.
c. The possible combinations are .

PRIMARY	+	PRIMARY	=	SECONDARY
blue	+	yellow	=	green
red	+	blue	=	violet
red	+	yellow	=	orange

- d. The names of the colours numbered 3 are as follows:

- yellow-green
- blue-green
- blue-violet
- red-violet
- red-orange
- yellow-orange

The colour names that are used are tertiary colours and include one primary and one secondary hue. If you mix a secondary colour with a primary colour, you make a tertiary colour. Example red, plus orange, makes yellow-orange.

Just for Fun

Your visual experiment should illustrate a variety of colour combinations achieved by mixing primary with primary, primary with secondary, and secondary with secondary hues. Some thoughts to include in your colour notes may be observations on intensity and value as the colours were mixed. For example, when green and orange are mixed the intensity is lowered so the colour becomes less bright. Did you notice how browns are made?

Section 2: Activity 3

1. The three colours that made a secondary triad are green, violet, and orange.
2. Blue-violet, and red-orange would be arranged with yellow-green to make a tertiary triad.
3. Yellow-orange, blue-green, and red-violet would be another tertiary triad.

4. Answers will vary but may include the following thoughts.

- The title suggests the energy of a city with bright signs, city noises, and angular buildings. The colours suggest the rhythms in a crowded city.
- Because of the use of different colours of lettering and diagonal lines, the artist creates a feeling of high energy and action.
- Yellow, red, and blue create a triadic harmony. (Remember that green is a mixture of blue and yellow).

Section 2: Activity 4

1. The colours in groups of four would be

- yellow, yellow-green, green, blue-green
- blue, blue-violet, violet, red-violet
- red, red-orange, orange, yellow-orange

2. Some possible answers for more analogous harmonies include:

- yellow-green, green, blue-green, blue
- green, blue-green, blue, blue-violet
- blue-green, blue, blue-violet, violet
- blue-violet, violet, red-violet, red
- violet, red-violet, red, red-orange
- red-violet, red, red-orange, orange
- red-orange, orange, yellow-orange, red
- orange, yellow-orange, yellow, yellow-green
- yellow-orange, yellow, yellow-green, green

3. The mood created by analogous colours may be peaceful, harmonious, or gentle.

Section 2: Activity 5

- The hue opposite yellow is violet.
- The hue opposite red is green.
- The hue opposite blue is orange.
- Some other opposite pairs include
 - yellow-green and red-violet
 - blue-green and red-orange
 - blue-violet and yellow-orange

- As you added opposite colours, they became darker. New colours formed would be dark blue, maroon, browns, and greys. When complementary colours are mixed the colours become darker and less intense.

Section 2: Activity 6

- Answers will vary. Some traditional associations are

- heroism – red, blue
- power – purple, gold, red
- hope – blue, green
- cowardice – yellow
- jealousy – green
- love – red
- death – black, purple, grey
- sorrow – black, purple
- royalty – purple, gold, red, yellow

Colour associations are part of our culture. In Western cultures we think of the heart as the symbol of love, so red became associated with love. In ancient times, purple dye was rare and expensive so only royalty and powerful nobles could afford purple garments. Purple, then, became associated with royalty. You may think of other associations.

- Answers will vary depending on the group which you interview.

Section 2: Activity 7

Illusions created in each painting will vary. Here are some samples for each painting.

- Red Currant Jelly*, Mary Pratt

The artist has used warm reds and cool greys as her harmony. The dominant hue is red used at full intensity and in shades and tones. The painting is warm with cool blue-grey used as an accent. The luminous reds make the jelly seem real; the tones of blue-grey create the illusion of foil.

- Moonlight Marine*, Albert Ryder

The dominant hues are dark blues and pale yellow. The colours are not used at full intensity but are darkened to make a sharp pattern of dark and light. There is a balance between warm and cool in the painting.

3. *Haystacks in Snow*, Claude Monet

The artist uses blue and orange mixed in small patches to create the illusion of light. The dominant hue is blue; orange is used as an accent. Orange and blue are complementary harmony. Both blue and orange are used at full intensity in specks of colour. The dominant temperature is cool.

4. *Homage to the Square: Ascending*, Josef Albers

The artist has used blue and yellow as his harmony. White and dark grey help to make the yellow very vivid. Yellow is warm, blue is cool. The painting seems balanced between warm and cool. The difference in colour sizes and contrast makes the yellow square seem to float.

Section 2: Follow-Up Activities

Extra Help

1. Answers will vary. Some possible answers are as follows:

Feeling to be Communicated	Colour Choice
a. a cold rainy day	blues, greys
b. the excitement of a circus	red, yellow, blue
c. the thrill of a rock concert	red, yellow, blue, orange (or any triad)
d. driving a new car	red, orange, yellow
e. a quiet walk in the woods	blues, greens
f. the peace of being alone in your favourite place	blue or green

2. Answers will vary, depending on colour choice. Use the colour wheel and review the material in the section before you begin.

Enrichment

1. Answers will vary depending on work chosen. Check your colour analysis against the information in this section. Did you relate your painting choice and colour explanation to the needs of children? What associations did you make?
2. Check your collage to be sure you have covered all the instructions.

Section 3: Activity 1

1. Some answers are listed in the chart. Many other possibilities exist.

Designer Line Collection

a. DIRECTIONAL	EXAMPLE	LOCATION
Horizontal		where the edge of the field meets the sky
Vertical		fence or edge of building
Diagonal		edge of a roof
Zig Zag		lightning
b. VISUAL QUALITIES	EXAMPLE	LOCATION
Thick		fence picket
Thin		crack in wood
Rough		edge of a dirt road
Smooth		line painted on pavement
Jagged		edge of a rock
Squiggly		tracks left by a caterpillar
Broken		foot prints
c. EMOTIONAL QUALITIES	EXAMPLE	LOCATION
Calm		a lake
Excited		clouds on a windy day
Nervous		sharp rain on a window
Angry		arm movement of people fighting
Happy		wind blowing the grass

2. Logo selections and answers will vary.
3. Answers will vary, but should focus on specific use of line: quality, direction, and possible meaning should be included.

Section 3: Activity 2

1. The radios are made of wood, metal, and plastic. The colours used are brown, black and silver metallic, and red. The colours seem to be compatible with the materials.
2. The first radio is large with a brown wood cabinet. It appears heavy and substantial. The last radio is small and is made of red, moulded plastic. It appears light and designed for fun.
3. The following are possible answers:
 - The shapes seem more geometric than organic.
 - The 1980s radio seems less rigid.
 - The most precise form seems to be the metal radio.
 - The earlier radios are precisely made using dark colours; the 1980s radio is less rigid.
 - The red colour seems not so serious.
 - The earlier radios seem made more for serious listening; the 1980s for fun listening.
4. Answers will vary. Make sure you have a reasonable explanation for your choice.

Answers to 5, 6, 7, and 8 will vary according to the sneakers selected.

9. A list of unique colours may include the following:

dancing yellow, seething blue, mysterious nile, sky, fire red, eggshell, coral, navy, frost, azure, sienna, blush, ebony, lime, mauve, sunshine, white, bone, cherry, silver, pink, etc.

Promotional answers will vary according to those chosen. Perhaps: Dainty and appealing as a frosted feast! Comfort and freedom served on a platter to pamper the freest of spirits. Enjoy bone white Jeepers Sneakers served up with silver spoons and forks and garnished with misty mauve dolphins. Or ...

See red! Feel the tread! Experience the fire! Fire-engine red Jeepers Sneakers.

10. a. The figures or shapes on top are faces or oval shaped.
b. The ground colour is a yellow background with a black edge.
c. Yes, you can change how you see this image in the designs with black oval shapes. If you concentrated on the yellow instead of the black, the interpretation of the space would be reversed.

The abstraction helps to achieve the perceptual pattern change, but the reversal for the face shapes was impossible to achieve.

Section 3: Follow-Up Activities

Extra Help

The knowledge of controlling the structure of images is called *design*. Artists use knowledge of the elements of *line*, *shapes*, *colour*, *texture*, *space*, or *form*, to create special visual effects. Learning about the relationships among the elements of art can help you *communicate* through images.

Enrichment

1. Answers will vary. The following are suggestions: weak, wispy, crack, whirl, splash, freeze
2. Answers will vary. Here's an example: word: "tall." Design:



Section 4: Activity 1

1. You could extend the sides of the table with a pencil and ruler, moving towards the vanishing point.
2. The vanishing point is outside the painting and above. The head of Christ is the focus. The vanishing point would be just above.
3. This point of view is very dramatic. The eye moves swiftly to the head of Christ.
4. Frontal _____ ✓
Profile (from the side) _____ ✓
Three-quarter view _____
Back view _____

Section 4: Activity 2

1. The Calder is an asymmetrical (informal) balance.
2. The Chicago is a symmetrical (formal) balance.
3. The Goya is a symmetrical (formal) balance.
4. The Computer Graphic is a symmetrical (formal) balance.

Section 4: Activity 3

1. The child dominates the composition. The figure of the child is the lightest area in the picture, the area of highest contrast.
2. This changes the feeling of the picture. The picture is now low in value. The dog is dominant. The dramatic contrast is gone.
3. If the dog were larger, the meaning might be that the dog is a threat to the child or that the child is insignificant. You might decide that a large dog and a small child conveys a sense of protection. In the original picture, the dog and child are balanced dark and light. This arrangement creates a feeling of mystery.

Section 4: Activity 4

1. Some movement might be suggested because the figure leans to the right making a diagonal, but the movement would not be so strong.
2. The artist has used the following means to show movement:
 - tilted the main figure to the right to form a diagonal
 - repeated the figure many times like a blurred snapshot of a runner
 - made the yellow triangular shape of the torch flow to the left in a horizontal movement
 - painted the hand, face, and leg to show tense muscles
 - made a strong horizontal band of blue across the top with an accent of orange on the right margin to make your eye move swiftly from left to right.
3. Your eye is directed through the composition by
 - flowing, leading lines (rhythm)
 - the directional lines (diagonal) leading into the central figure
 - the placement of colour directing the eye
 - the use of repeating shapes

Section 4: Follow-Up Activities

Extra Help

1. a. The picture probably would not look balanced. There would be nothing in the lower half of the picture and to the right to give a feeling of balance.
b. The artist has used a brightly coloured area in a dull-coloured area, and a dark tonal area amongst lighter ones. The centre of interest is the figure of the man.

2.

PICTURE	COMPOSITIONAL TECHNIQUE
Andrea Mantegna, <i>The Dead Christ</i> Picture 126, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• foreshortening• linear perspective
Pablo Picasso, <i>The Three Musicians</i> Picture 54, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• multiple points of view• interlocking shapes
Alexander Calder, <i>Design, Untitled</i> Picture 128, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• informal balance
Judy Chicago, <i>The Dinner Party</i> Picture 127, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• formal balance for whole work• radial balance for plates
Paul Griffen, <i>Computer Graphic for Sheridan College</i> Picture 129, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• symmetrical balance
Alex Colville, <i>Child and Dog</i> Picture 130, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• dominance• sharp contrast of value
Fred Oakley, <i>Olympic Torch Runner</i> Picture 133, <i>Art 11 Booklet of Reproductions</i>	<ul style="list-style-type: none">• shape repetition• contrasting directions, diagonal and horizontal• illusion of movement

Enrichment

1. He arranges the horses so that two are cut off by the edge of the painting so that they seem to be moving away. A second horse is drawn on a diagonal so it appears to be moving into the picture. The horse that seems farthest from the viewer has its back leg extended to the right edge making a strong diagonal line leading to the left. The tail is also extended. The bright red-orange accent of the jockey's shirt makes a diagonal line leaning to the right. All these devices suggest movement.
2. Symmetrical _____
Asymmetrical
3. This cut-off creates a sense of movement. It shows an unconventional view and angled perspective, both influences of the camera.

N.L.C.-B.N.C.



3 3286 11052345 9



L.R.D.C.
Producer

Art 11

9AR11P15

FIRST EDITION
1991